

# MUSICAL AMERICA

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## JUILLIARD FUND'S CONSERVATORY "NOT TO COMPETE WITH EXISTING SCHOOLS"

Deny That New Conservatory Supported by Foundation Millions Will Conflict With Existing Institutions—"Co-Operation" Is Aim, Declares H. H. Bellamann, New Associate With Dr. Eugene A. Noble—To Open Studios in New York Oct. 15—Master Classes for 100 Fellowship Winners

WITH a faculty of internationally prominent musicians, the \$10,000,000 Juilliard Musical Foundation is scheduled to open studios in New York on Oct. 15. According to its announcement, the Foundation will give instruction in singing, piano, bow instruments and composition to between 100 and 120 winners of fellowships in the competitive examinations to be held in the studios from Oct. 1 to 8.

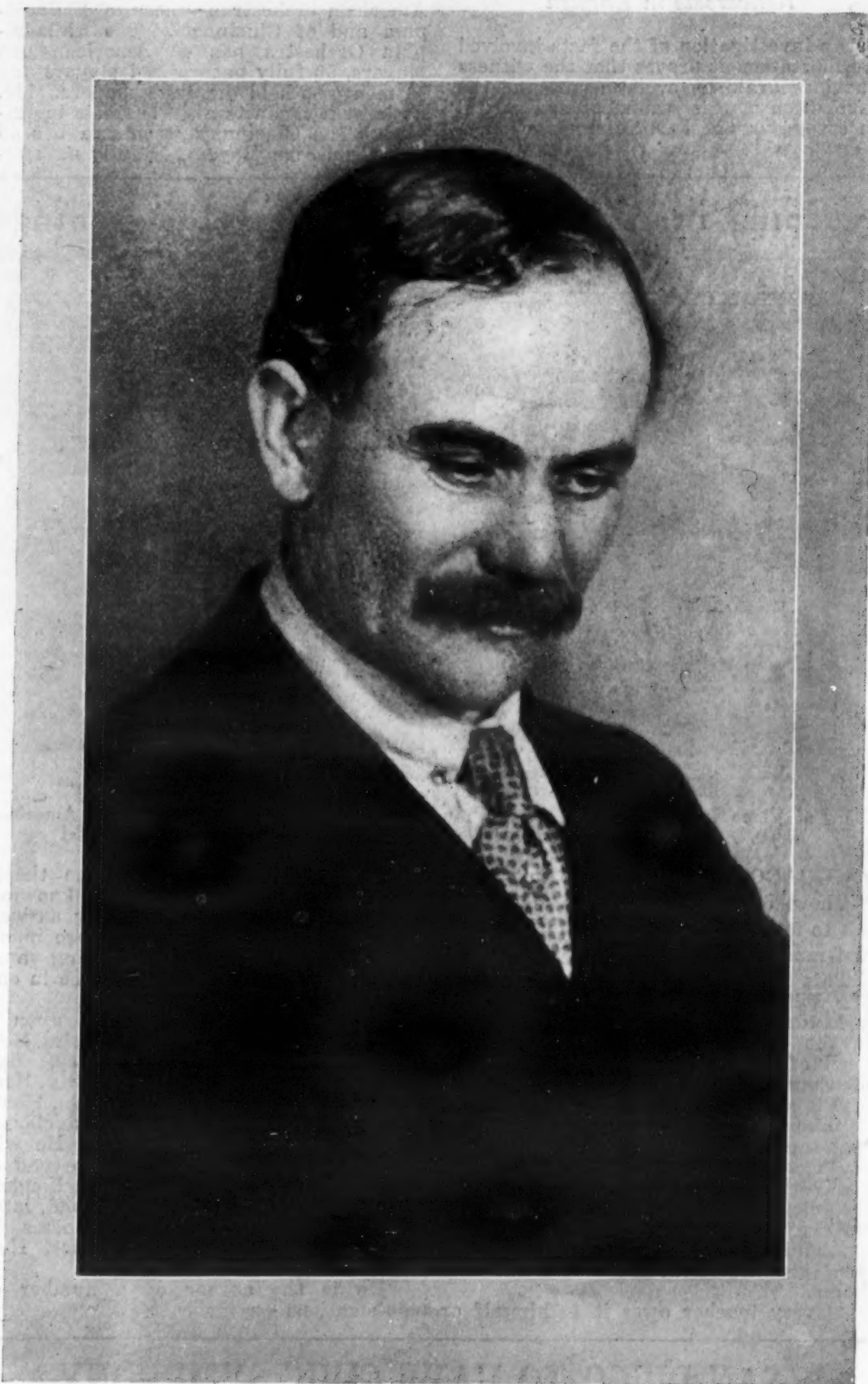
In discussing plans for the studios, H. H. Bellamann, who is associated with Dr. Eugene A. Noble in the work of the Foundation, emphasizes that "it will not compete with existing schools, but will cooperate with them in the advancement of music." Scholarships maintained by the Foundation in schools throughout the country will be continued, it is announced.

"This plan is intended to coordinate the activities of the different organizations," says Mr. Bellamann. "At the Foundation's studios we will have a graduate organization for training students of exceptional talent sent to us from the schools. There will be no director—just a group of master classes taught by musicians of international prominence. The faculty will not be announced until it is complete."

### Will Hold Auditions in Fall

Mr. Bellamann has obtained a year's leave of absence from his duties as dean of the department of music in Chicora College for Women at Columbia, S. C., to aid in the organization of the studios. Dr. Noble, secretary of the Foundation, has left for a vacation to recuperate from a recent illness. Mr. Bellamann will carry forward plans they have worked out together for holding competitive examinations. A board of examiners will hear students in the auditions to be held the first week in October. Winners of fellowships will be enrolled at once in master classes to open Oct. 15. Applications for admission to examinations are being received at the office of the Foundation. If students come from affiliated schools or accredited teachers, after satisfying the examining board that they are qualified to enter

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LIONEL TERTIS

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English Viola Player, Who Will Return to America Next Season to Join the New Instrumental Quartet with Harold Bauer, Pianist; Bronislaw Huberman, Violinist, and Felix Salmond, 'Cellist. He Will Also Be Heard in Recitals and with Orchestra. (See Page 30)

## Concerts Are Feature of Ravinia Week

CHICAGO, July 14.—Opera at Ravinia was presented last week in the familiar excellent style that has come to be associated with Louis Eckstein's management of this noteworthy outdoor season. Although no novelties have been vouchsafed thus far, the repertoire of standard works has been enlivened with

some exceptional voices and individual artistry. Thursday's repetition of "Aida" brought forward the season's original cast save for one rôle, that of the *High Priest*, which was sung on this occasion by the accomplished Léon Rothier. Florence Easton and Giovanni Marti-

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## NEW SCHOOL OF FINE ARTS MARKS MUSICAL ADVANCE IN MIDDLE WEST

University of Missouri at Columbia Adds New Branch to Activities—Teachers' Association Had Long Urged State Authorities to Found Institution in Connection With Established College—Strong Faculty Engaged, With James T. Quarles as Dean—General Culture Aimed at in Curriculum

COLUMBIA, MO., July 14.—The organization of a School of Fine Arts by the board of curators of the University of Missouri marks a significant step in the advancement of music in the Middle West. The school will open in September.

Music has long held an honorable place in the University curriculum. For seventeen years, William R. Pommer, a pupil of Anton Bruckner, occupied the chair of music, rendering valuable pioneer service. For eighteen years the Zeta Chapter of Phi Mu Alpha has sponsored a series of concerts by the best artists and symphony orchestras the country affords, and this work has come to fruition in the organization of the new school.

A strong demand for such a school has long been voiced. The Missouri Music Teachers' Association has repeatedly passed resolutions calling upon State authorities to found a school of music in connection with the State University. Professor Pommer retired in 1922 and James T. Quarles was called from Cornell University to take his place, entering upon his duties in the fall of 1923, at the same time that Stratton Duluth Brooks, coming from the University of Oklahoma, began his tenure of office as president of the University. Both President Brooks and Professor Quarles were enthusiastic over the new plan, and at once set about energetically to accomplish it.

The School of Fine Arts will comprise the departments of music and art, offering four-year courses in pianoforte, violin, voice and theory, leading to the degree of Bachelor of Fine Arts in Music (B. F. A.). A four-year course in public school music and in art education will be carried on jointly with the School of Education, leading to the degree of Bachelor of Science in Education (B. S. in Ed.). Four-year courses in drawing and painting, in decorative and applied design, including industrial arts, and in art history and appreciation will lead to the degree of Bachelor of Fine Arts in Art (B. F. A.).

### Members of Faculty

The faculty includes the following: Stratton Duluth Brooks, president; James T. Quarles, professor of music and dean of the faculty of the School of Fine Arts; John Sites Ankeney, professor of the theory and practice of art;

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## DENY ASSERTION THAT FOREIGNERS PREDOMINATE IN U. S. ORCHESTRAS

Statistics Prove Majority of Men in Symphonies Are American Citizens—Fifty Per Cent Native-Born—Arthur Judson and George Engles Say Charge Made Before Congressional Committee That Ninety Per Cent of Musicians Are Foreign-Born and Unnaturalized Is Without Foundation

**D**ENIAL of the accusation, made recently before the Committee of Education of the House of Representatives, of which Representative Dalinger is chairman, that 90 per cent of the musicians in American symphony orchestras are of foreign birth, is made by managers of four of the most important orchestras in the country. These managers insist that 50 per cent of the orchestral players are American born, and that 75 per cent are American citizens.

Arthur Judson, manager of the Philharmonic and Philadelphia orchestras and advisory manager of the Cincinnati Orchestra, offers statistics to prove that the statements made before Congress were without foundation. George Engles, manager of the New York Symphony says: "Mr. Judson's statistics are accurate. About half the men in the New York Symphony are American born, and I believe it is true of most of the orchestras in the country. No one should be permitted to make such accusations as were made in the House of Representatives without verifying the facts."

In an effort to correct the impression created by the Congressional hearing, Mr. Judson issued the following statement:

"As manager of two important American orchestras and advisory manager of a third, I deem it my duty to draw attention to the numerous errors in the following statement made recently before a Congressional Committee considering the subject of establishing a National Conservatory of Music. In reply to a question by a member of the Committee, one of the witnesses made the following statement as to the proportion of foreigners in our orchestras: 'More than 90 per cent, indeed, it is

close to 100 per cent. There are, for instance, in the Philharmonic Orchestra in New York, one of the finest orchestras in the country, out of 86 men only 5 who are citizens of the United States. In the New York Symphony—and this is in no sense a criticism—the percentage is probably about the same. All these fine orchestras in America are supported by Americans who have the money to do so. Mr. Clarence Mackay, for instance, of New York, and Mr. Flagler can engage anybody they want to, but only about 7 per cent in the New York Symphony can even speak English.'

### Rehearsals in English

"An investigation of the facts involved in this statement proves that the witness was inaccurate on every count, and the publication of this statement has spread an erroneous and harmful impression.

"The Philharmonic Orchestra, for in-

stance, consists of 104 players, not 86 as charged. Of these 87 are full citizens, of whom 45 are native-born Americans. The remaining 17 all hold first citizenship papers, and it is safe to assume, judging from their past actions, that every orchestra member will, in due time, take out his second papers. I believe that similar percentages obtain in the New York Symphony, and I know that rehearsals in both the Philharmonic and New York are conducted in English. It is the only language common to all of the musicians.

"I am also in a position to offer authoritative statements concerning the make-up of two other representative American orchestras—those of Philadelphia and of Cincinnati. The Philadelphia Orchestra has 43 American-born players, 50 fully naturalized players and 11 men who hold their first papers. Mr. Stokowski conducts all rehearsals in English. The Cincinnati Orchestra has 45 American-born players, 14 fully natural-

ized and 2 born in Canada, who, with the balance of the personnel, hold their first papers. All rehearsals are conducted in English.

"Here are the actual figures on three great American orchestras. Almost 50 per cent of the men are native-born Americans, more than 25 per cent are fully naturalized and the remainder all have taken out their first papers. Does this not indicate that the very reverse of the statement made before the Congressional Committee is true? Ninety per cent of the players in American orchestras, it is safe to say, are citizens, and the rest are on the way to obtaining full citizenship. English is the prevailing language at all rehearsals.

"The percentage of native-born players is even higher in the Western orchestras, since most of the immigration from Europe stops in the East. And the percentage of native-born Americans in our great symphony orchestras is growing steadily."

## Keeping in Touch with Musical Happenings



Class of Piano Instructors in Chicago Proudly Hold Aloft Copies of "Musical America" When Assembling for Lecture by John M. Williams in the Congress Hotel

**C**HICAGO, July 12.—"I do not know how other teachers feel about it, but to me magazines on and about music and musicians are a necessity."

This was the pronouncement of John M. Williams recently in the course of a lecture given to a class of teachers in the Congress Hotel. Mr. Williams, head of the John M. Williams System of Fundamental Training for Teachers of Pianoforte, continued:

"Every business man subscribes to his trade papers, so why should not the musician? They should be supported actively—not passively.

"Juicy tit-bits about the great and the near great, a few educational articles, splendid ideas from well-known teachers, etc., constitute the bulk of the news items.

"Every teacher owes it to himself or

herself to keep abreast of the times, and we can best do this by knowing what other musicians are doing as well as our own activities. There are many things beside the mere advertising value to be gained from carrying space in one of these papers."

Mr. Williams has embarked upon a tour calling for appearances in New York, Seattle, San Francisco, San Diego, Los Angeles, Salt Lake City, Denver, San Antonio, Dallas, El Paso, Houston and New Orleans with full classes already booked in every city. He will sail for Europe in February to conduct classes on the Continent and in London, England, and Edinburgh, Scotland, later returning to America for classes in Philadelphia, Boston, Providence, New York, Chicago and other cities.

He is the author of a number of publications on music.

## SAN DIEGO TO HAVE CIVIC SYMPHONY

Nino Marcelli Chosen as Leader—Music Center Planned—Festival Held

By W. F. Reyer

**SAN DIEGO, CAL., July 12.**—Much interest is manifested in plans for a civic music center. Organization has been effected with the following officers: Dr. H. J. Stewart, president; Etta Snyder, vice-president, and Ellen Babcock, secretary. The committee includes Mrs. L. L. Rowan, Mrs. Lyman Gage, Alice Price, Gertrude Gilbert, Alfred La Motte, John Hamilton and Nino Marcelli. The first step in the work of the music center committee will be the organization of a civic symphony with Mr. Marcelli as conductor. Members of the orchestra will be drawn from musicians in the city who are interested in orchestral work and eager for an opportunity to play in ensemble.

The second annual Music Festival, held at the organ pavilion in Balboa Park over a period of two weeks, under the auspices of the Community Association and under the leadership of Wallace Moody, included a most successful series of concerts.

The opening program was given by the Scioto Band, Walter Reeves, leader. Other organizations and artists heard were the Marine Band, E. Arnold, leader; Dr. H. J. Stewart and Royal Brown, organists; Morning Chorale Club, L. J. Bangert, leader; Elks' Chanters; Marie Kempley and Mrs. L. L. Rowan, vocalists; the Carol Club, Cadman Club, Colored Choral Club and the Orpheus Male Quartet.

It is estimated that more than 30,000 persons attended the concerts.

The officers of the Community Association are Alfred LaMotte, president; Dr. H. B. Bard, vice-president, and David Schick, secretary and treasurer.

Elvira de Hidalgo to Sing as Guest at Metropolitan, is Report

Elvira de Hidalgo, Spanish coloratura soprano, who will make her debut in the United States in the coming season, has been engaged for a few performances at the Metropolitan early next winter, according to a report from abroad. Mme. de Hidalgo's name was not among those announced by Giulio Gatti-Casazza in his annual forecast this spring, but it is reported that he heard her sing recently in Paris, and thereupon engaged her. Mme. de Hidalgo will make her Metropolitan appearances in the first part of

the season, it is said, before fulfilling her engagement with the Chicago Civic Opera, which was announced last winter. She will also tour in concert under the management of S. Hurok.

### BERLIN WANTS FARRAR

Komische Oper Reported to Have Offered Soprano Contract

Reports from Berlin state that a contract with Geraldine Farrar is being sought by James Klein, manager of the Komische Oper in that capital, who plans to present several opera stars in his musical revue in the autumn.

The American soprano will probably not appear in the foreign season, however, as she has already announced an intention of touring at the head of her own opera company in performances of "Carmen" next winter. The Berlin manager is said to have engaged Leo Slezak, Czech tenor, who was a member of the Metropolitan Opera about ten years ago.

Miss Farrar's American opera tour was announced in the late winter. At that time it was stated she would be assisted by a company of leading operatic artists, and a large orchestra, led by a former conductor of the Metropolitan Opera.

### WILL GIVE SPANISH BALLET

Anna Pavlova Adds Work by Minkus to Her Répertoire

Anna Pavlova, who has been giving a series of performances with her company in Paris, has gone to Spain, where she contemplates engaging Spanish dancers for a ballet, "Don Quixote," which she will add to her repertoire for the coming season.

This work is one of some six new ballets and numerous divertissements which Mme. Pavlova plans to present next season in America. "Don Quixote" is in a prologue and two acts, and will have as its principal performers Mme. Pavlova and Laurent Novikoff, the latter having appeared in the work at the Imperial Theater in Moscow early in his stage career. Scenery will be painted by the Russian artist, Korovin. The music is by Ludwig Minkus, who was formerly chief composer of ballets for the Imperial Theater.

### INTRODUCES NEW SONATA

Samuel Dushkin Plays Composition by Fairchild in London

The first performance in England of Blair Fairchild's Sonata for Violin was given by Samuel Dushkin at his recent recital in London. Mr. Dushkin gave the Fairchild work its first performance in America at his New York recital last February. In Paris, Mr. Dushkin appeared in June with the Lamoureux Orchestra, playing Rachmaninoff's "Vocalise" for the first time there.

Mr. Dushkin will give two recitals in Aeolian Hall next season, one each in January and February. A joint appearance with Lionel Tertis, viola, is also announced when they will be heard as assisting artists with the New York Symphony, under Bruno Walter, guest conductor, in Carnegie Hall.

Mr. Dushkin is scheduled to return to America in October, when his tour will begin under the business direction of George Engles.

### Orchestra in Philadelphia Plays Dawes' Melody

**PHILADELPHIA, July 13.**—The first work of a vice-presidential nominee in the forthcoming elections was scheduled for this city when Brig.-Gen. Charles G. Dawes' "Melody" was announced for the Lemon Hill concerts, by the Fairmount Park Symphony, led by Nahan Franko, this evening. This was also the first performance of the work in this city. The orchestral arrangement was made from the original composition for violin, which was selected for performance several years ago by Fritz Kreisler, who chose it without knowing the name of the composer. General Dawes is one of the few Americans in political life who has qualified in such diverse fields as those of international finance and musical art. His work as chairman of the Committee on German Reparations has made him an outstanding figure throughout the world, but as music patron in Chicago he gave important executive and financial aid to the Chicago Civic Opera Company and other organizations.



# When "Becky" Was "Carmen" and "Shylock" Sang "Ko-Ko": Artists Renowned in the Theaters of Music and Drama



Photo by Witzel

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Photo by Nikolas Muray

Photo by White

## ACTORS AND OPERA-SINGERS WITH INTERCHANGEABLE REPUTATIONS

One Career Is Usually a Lifetime's Achievement, but These Artists Have Had Two. Top Row, Left to Right: Lucien Muratore, Who Went from the Odéon to the Opéra; Marie Tempest, Famous as "Carmen" and "Becky Sharp"; the Late Richard Mansfield, Celebrity of the Shakesperian Stage, Who Also Had a Knowledge of Gilbert and Sullivan. Lower Row: Georgette Leblanc, Famous as the "Mélisande" of Maeterlinck and Debussy; Ernestine Schumann Heink, Who Pursued a Dramatic Career Before She Turned to Music; Rudolph Schildkraut, the "Shylock" and "Ko-Ko" of Germany, and Mrs. Thomas Whiffen, an Operatic Heroine at Twenty and at Seventy-eight Appearing on Broadway in "The Goose Hangs High"

**T**HE only difference between an actor and an opera singer, the wits are fond of saying, is that one does his acting on the stage. Even the opera-singers occasionally agree with them. Beniamino Gigli claims that in opera one can be no more than a good actor for an opera singer, and Chaliapin hesitates before a motion picture contract, because he wonders whether he could act without his voice. They talk of Victor Maurel and his dismal failure as an actor, and they tell you "the Caruso pictures, well, you know . . ." They forget that there have been great actors who carried the dramatic tradition to triumph on the operatic

stage, and opera-singers who have won fame in the drama. They do not remember that Lucien Muratore once played with Réjane, that Georgette Leblanc impersonated *Lady Macbeth*, that Richard Mansfield and Rudolph Schildkraut both sang *Ko-Ko* and that Marie Tempest was a famous *Carmen*.

Erminia Rudersdoff, the mother of Richard Mansfield, was one of the most celebrated opera singers of her day, and she did her best to keep her son away from the stage. An old friend tells the story of how the actor got his first part in a Gilbert and Sullivan opera. D'Oyly Carte was holding a competitive examination for singers to take "Pinafore" into the English provinces. Mansfield tried out for the part of *Sir Joseph Porter*. Both Gilbert and Sullivan were present at the audition. When Mansfield was

called on he announced that he would sing a duet, and he did. He sang a soprano and baritone duet, and they made him sing and do imitations for an hour and a half. Carte had slated someone else for the part but was prevailed on to give it to Mansfield at a salary of \$15 a week. But when the young man demanded a raise, D'Oyly Carte was horrified at the suggestion. Mansfield left for America, and a promising career as a singer was at least suspended.

Later Carte relented and engaged Mansfield for Gilbert and Sullivan repertoire. The actor created the rôle of *Major-General Stanley* in the first performance of the "Pirates of Penzance" in December, 1879. It was given for a single night at Paignton as a trial presentation and for the establishment of the copyright. The actual première of the work took place in New York the next night, and it was not given again in England until the following spring. Mansfield toured the provinces as *Sir*

*Joseph Porter* in "Pinafore" and the *Major-General* in the "Pirates," as well as *John Wellington Wells* in "The Sorcerer." The same year in London he played *Coquebert* in the Offenbach opera, "La Boulangère," and later he appeared in Audran's "La Mascotte." It was in the Offenbach work that Mansfield first introduced his famous imitation of a singers' quarrel, acting the parts of the prima donna, the tenor and the bass with a fine sense of satire. Then he returned to America, sang the part of the *Lord Chancellor* in "Iolanthe" in Baltimore, as his swan song to light opera, and with his appearance in the rôle of *Chevrial* in New York a few months later established himself as a dramatic actor of the first rank. From then on he was the Mansfield the world knows, the *Richard III*, the *Peer Gynt*, the *Shylock* of traditional fame. His only singing part after that was *Ko-Ko*

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# The Piper Must Be Paid When Broadcasters Call the Tune

A Plea for an Adequate Copyright Law to Protect the Creator of Music Used on Radio Programs—Society of Composers, Authors, and Publishers Wage Crusade to Establish Their Claims—Demand Full Control Over Performing, Reproducing and Broadcasting Privileges

By EMERSON WHITHORNE



We live in an age of mechanical devices. The inventor of an electric malted milk mixer may negotiate and draw royalties from his brain-child during the life of his patent, while the composer of a popular fox-trot or ballad must collect his profits during the short period it tickles the ear of the fickle moron, usually about three moons, that nervous interim between income tax payments. And he and his publisher must divide between them such prescribed royalties from makers of the rotating phonograph disk as the benevolent law allows, namely two cents on each record; truly a puny payment considering the actual cost of manufacture and the large fees and royalties paid by the phonograph magnates to jazzists, singers and instrumental soloists. And now comes the Amalgamated Broadcasters' Protective Association, otherwise and officially known as the National Association of Broadcasters.

It is only within recent years that composers and authors have developed and manifested any self-protective sense, for the simple reason that they had not learned the advantage of fighting in phalanxes. The American Society of Composers, Authors and Publishers, numbering in its ranks a large percentage of the high-brow, low-brow and level-brow composers, authors and publishers, is now in the thick of battle with the National Association of Broadcasters all because a certain Senator Dill is sponsoring a bill—known as the Dill Bill—granting broadcasting rights on all copyright music without the little annoyances of fee or license.

A merry row it will be if the prolonged combat of former years between the phonograph manufacturers and the Society of Composers, Authors and Publishers may be taken as a criterion. Fortunately the creators of fox-trots and mammy songs have gathered funds with which to nurture their legal aids, but whether they have as perfect a lobby as the broadcasters is doubtful. However, when such eminent and active men as John Philip Sousa, Gene Buck, Augustus Thomas, Irving Berlin, Jerome Kern, Harry B. Smith and their general counsel, Nathan Burkan, invade the committee-room of the Senate, where the hearings are being conducted, there is hope that the Dill Bill may be pigeon-holed and become nothing more dangerous than the title of another popular Broadway ballad.

Were it not for the naïveté of the mob mind one would hardly credit the Amalgamated Broadcasters' Protective Association with the hardihood to put forward such anaemic arguments as they do as just cause why the present copyright law should be torn down. They state that they derive no financial profit from broadcasting, no means having been found by which the radio fan may be made to pay for his evening's entertainment. A large profit, however, is derived from the sale of radio sets and equipment, and this sale would be just nil were there no broadcasting stations maintained.

## Music "Depopularized"

A receiving set without broadcasting would be about as salable and entertaining as a phonograph without records or a parrot without a tongue. This profit, entirely due to broadcasting, may be termed indirect if the sound is mellower in the ears of the A. B. P. A. And the programs must have variety and sparkle; even the radio interests admit that bedtime stories and multisified Methodist sermons have more efficacy when served up with the last snappy bit of jazz or sentimental ditty. True, it is the broadcasters' misfortune that their technical departments have not yet succeeded in devising an automatic slot machine to be used in conjunction with the receiving set. With this invention the present confusion of issues would be eliminated, for a nickel slipped into the slot would entitle the family to all the copyright and non-copyright music, songs, sermons, serials, and plays that could be crowded into a program.

But the Amalgamated Broadcasters' Protective Association, fearing that their first contention may, after all, be shown to be suffering from hook-worm, follow up with the assurance that broadcasting will advertise copyright music and so in-

crease sales. This reasoning is obviously false. First, why buy sheet music to strum on the piano, banjo or guitar when by tuning in one may hear a jazz band or vocal performance of it without dipping into the purse? Second, why pay 75 cents for a phonograph record when one can hear the latest hit, as long as it is popular, played by all the dance orchestras from New York to Davenport, Iowa? In truth, the broadcasters so overplay the new numbers that they depopularize them; they do more, they garrotte them by monotonous repetition.

This has been conclusively demonstrated by the royalty statements of many publishers within the last twelve months. Unfortunately for the A. B. P. A. quite a large number of the members of the Composers' and Authors' Society are literate—notwithstanding the popular misconception on this point—and the recent financial statements of radio manufacturers, who, incidentally, are the leading broadcasters, do not cause the humble readers to shed tears of sym-



Emerson Whithorne, American Composer

pathy because of the struggle the radio interests are having to declare large dividends.

## Broadcasting Limited

Had there not been such patent manifestations of infantilism in the inquisitorial body at Washington, there would be little to fear from this brazen attack on property rights by big business. We

have, however, to take into consideration an abject condition of the congressional mind in arriving at any prophecy as to the outcome of this controversy. We are forced to admit that the gentlemen of the long-tailed coats and creaseless trousers recognize only two kinds of property, actual material property and the property of their individual sublimity.

Yet the fact that the A. B. P. A. is sedulously limiting broadcasting by restricted licensing privileges in connection with the sale of their patented broadcasting equipment should penetrate even the dense domes of the law-makers, and cause them to question why, in the name of corporate interests, a composer or author may not specify the conditions under which his copyrighted idea, musical or textual, may be used by the individual to whom his product is sold.

The patent and the copyright have essentially the same reasons for protection under the law. So what is fish for the broadcaster should also be fish for the composer, author and publisher. Assuming that this particular move is successful, what is to hinder the radio fraternity from broadcasting serial instalments of the latest novel, scenes from Broadway's newest farce or thriller, or Walt Mason's last philosophical poem in prose? And finally, why may not condensed news items neatly broadcast banish the daily press, thus increasing our national percentage of illiteracy? Whether the A. B. P. A. admits direct profit from radio stations or not, the deduction is clear that broadcasting materially reduces the legitimate earnings of the composer and author and copyright proprietor.

After a prolonged war, waged by the composers, authors and publishers on

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## Much Money Is Needed for Lessons in Europe, Asserts Boston Soprano



Clara Shear, Soprano

BOSTON, July 15.—Clara Shear, returning to her native city after two years' study under Arturo Vita in Milan, says it is useless for an American to attempt study abroad unless unlimited time and money are available.

"Hard and conscientious work must be done, and it is necessary for the pupil to subordinate her own confidence to the customs and musical methods of the country," she claims. "The beginner must bide his or her time, try out each teacher and stick to the final choice with unlimited confidence. One should study alone, otherwise ambition, courage and individuality are lost."

Miss Shear's art has matured to such

an extent that she plans a recital here early in the fall and will give concerts throughout New England and the eastern States.

Miss Shear made her Italian début as *Musetta* in "Bohème" in the Teatro Carcano, and in six weeks sang the rôle fourteen times. Her success was such that she usually had to repeat the Waltz. Her performance was the more remarkable because Miss Shear, who used the name Clara Seri in Italy, sung the part after two days' notice and without rehearsal. Another rôle was that of *Oscar* in "Ballo in Maschera," and Miss Shear also sang in the "Barber of Seville" at Lodi and in "Lucia" at Bergamo. She appeared at Treviglio in concert with Sergei Radamski, tenor, and Professor Camotti, a blind pianist, and sang in the Casino, San Remo, for the Russian Fund.

Before embarking on the SS. George Washington for home, Miss Shear spent some time in London and was offered engagements in the Carl Rosa and British National Opera companies.

W. J. P.

## Mary Garden Hears De Reszke Singers

Charles L. Wagner, the New York manager, has received the following cable from Mary Garden: "Jean De Reszke gave musicale to let me hear De Reszke Singers. Greatest musical treat ever had. You have real gold mine in those boys. Bravo for you. They are too wonderful." The De Reszke Singers will make their first American tour next season under the management of Mr. Wagner. This unusual ensemble of two tenors, one baritone and one bass, includes Hardesty Johnson, Erwyn Mutch, Floyd Townsley and Sigurd Nelson. These four singers, all Americans, were pupils first of Oscar Seagle and then of Jean De Reszke. An interesting repertoire is presented by the singers, including German classics, Old English Madrigals, Modern English songs and a collection of sailor chanties, the latter including "Johnny, Come Down to Hilo," "Shenandoah," "The Hog's-eye Man" and "Bound for the Rio Grande." A well known harpist will participate in each program.

## Chicago Pupils Eager for Opening of Class Taught by Klibansky



Sergei Klibansky, Teacher of Singing

CHICAGO, July 14.—When Sergei Klibansky arrived in this city he found everything in readiness for his master classes in singing at the Chicago Musical College. Announcement of Mr. Klibansky's engagement elicited general interest, with the result that his time is almost entirely taken up.

Scholarship contestants heard Mr. Klibansky sing and give an outline of his method and many were so impressed that they asked to start lessons before the official opening of the school term. Scholarships were won by May Shakelford of Birmingham, Ala., soprano, and Robert Graham, baritone.

Mr. Klibansky's chief distinction is that he unites old Italian and modern Wagnerian ideas with the German style of interpreting lieder. From these principles he has evolved a method of his own which has proved successful.

Carl D. Kinsey, manager of the College, has reengaged Mr. Klibansky for next summer.



# Vacation Retreats Attract Artists on Holiday



MUSICIANS ENJOYING A REST FROM THE CLAIMS OF ART SEEK THE GREAT OUTDOORS

1, Cecil Arden, Mezzo-Soprano of the Metropolitan Opera, Sailing on the "America" for a Summer Abroad; 2, Mr. and Mrs. Yeatman Griffith, with Ruth St. Denis in Los Angeles, Where Mr. Griffith Has a Master Vocal Class and Miss St. Denis a Dancing School; 3, Elizabeth Lennox, Contralto, at Her Summer Home at Darien, Conn., with Her Pedigreed Dog; 4, Ildebrando Pizzetti, Italian Composer, with Sonya Michell, American Pianist, in Florence, Italy; 5, Franz Proschowsky, Vocal Teacher, Demonstrates a Good Catch; He Is Spending the Summer Teaching in Minneapolis; 6, Ellen Buckley, Soprano, Tries Her Luck on the Course

AS the vacation season progresses, even the most devout city dwellers long for the open spaces where, according to the proverbial best sellers, "men are men," but, certainly, where a breeze is a breeze. Artists and teachers who, all winter, have been part of the rush from coast to coast, long for quiet and, some of them, for rest and recreation. They may sing at all the festivals or play with the summer symphonies, they may conduct special master classes which demand as much attention as those of the home studio in December, but every once in a while they steal a week end, or perhaps even a week and go off for a swim or a game of golf or some sport that smacks of the simpler life.

Fishing is, to a great number of musicians, as much of a delight as long winter hours of card playing are to others. It seems to have a soothing effect on the artistic temperament. And then, in the sacred circle, are the musician-farmers, who take their vacations by working as hard all summer among the cows and chickens, as they do all winter in the concert halls.

But they enjoy themselves, and that is the most important thing. They revel in a day at the shore, when they have to snatch it from a heavy teaching schedule, and an Alpine retreat is even more heavenly after a concert tour of the European capitals. Many of the artists and most of the teachers are working this summer, but they are playing too. Whether they are roughing it in Maine, or resting luxuriously on the coast of Rhode Island or California, whether they are in a little hamlet in the Tyrol, or at Deauville, they are finding the recreation which will inspire them for another season's strenuous tours. In the winter the constant rush to keep up with time tables is often nerve-wracking, for, at the end of it lies work and more work, but in the summer the train means vacation, for at the end of it is a stretch of trees and hills and water that beckon invitingly.

Cecil Arden, mezzo-soprano of the Metropolitan Opera, has gone abroad to work and to play. She will sing in London shortly after her arrival, and then go to the Continent to see the sights she missed last summer. When

touring becomes too exhausting, Miss Arden may desert the gaiety of Paris and go to some watering place on the coast, or perhaps to the Italian lakes for a rest. In October she will return to America in time for the opening of the opera season. She will sing with the Metropolitan all winter, and in February start on a tour, which is already booked to the coast, until the spring, when she will probably be ready to sail for Europe again.

Mr. and Mrs. Yeatman Griffith are spending the summer in Los Angeles, where Mr. Griffith is holding a vocal master class, one of the biggest undertakings of his career and one of the most successful. Ruth St. Denis, American dancer, is also holding a special summer course at her Denishawn school near Los Angeles, and occasionally she and the Yeatman Griffiths forsake their patron Muses for the day and celebrate, because it is summer and they are in California, and because even devoted teachers occasionally need a rest.

Elizabeth Lennox, young American contralto, is a noted sportswoman, and at her farm at Darien, Conn., has

stables and kennels of which she is very proud. Her pedigreed horses and dogs demand a great deal of attention, and in the summer their mistress makes up for the long winter when she has no time to pet them. On the farm, where it is quiet and there is a peace which inspires work, Miss Lennox is practising, too, and making out programs in anticipation of a long and strenuous season.

Ildebrando Pizzetti, Italian modernist composer, on a vacation in Florence, met Sonya Michell, young American pianist, and disciple of the new school of music, who has had a very successful tour abroad. She has been there since the early spring, giving concerts and hearing world premieres of new masterpieces, or would-be masterpieces, and will stay there until the fall, when an American tour will call her home.

Frantz Proschowsky, vocal teacher, is conducting a big master class in Minneapolis this summer, and has discovered, he says, a wealth of good material in the Middle West. Mr. Proschowsky is

[Continued on page 19]



# New Music School Raises Banner in Missouri



Faculty of the School of Fine Arts of the University of Missouri, Columbia, Mo. 1, James T. Quarles, Professor of Music and Dean of the Faculty; 2, The Columns, with University Buildings in the Background; 3, Stratton Duluth Brooks, President; 4, James T. Sleeper, Professor of Public School Music; 5, George Venable, Instructor in Orchestra and Conductor of the University Band; 6, Ellsworth Allan MacLeod, Professor of Piano, Right, and Isidor Phillip, His Teacher, Photographed at Fontainebleau, France; 7, Harold Logan, Instructor in Piano; 8, Herbert Wall, Professor of Voice

[Continued from page 1]

Ellsworth Allan MacLeod, professor of piano; William Henry Pommer, emeritus professor of music; James T. Sleeper, professor of public school music; Herbert Wall, professor of voice; Ella Victoria Dobbs, associate professor of industrial arts; Henry Saterlee Bill, assistant professor of the theory and practice of art; Erna Cavelle, professor of voice; Mrs. Cheves West Perky, assistant professor of the theory and practice of art; Catherine Elizabeth Bedford, instructor in industrial arts; Carl Rees Gentry, instructor in the theory and practice of art; Christine Spencer, instructor in the theory and practice of art; Harold Logan, instructor in piano;

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George Venable, instructor in orchestra, conductor of the university band and head of a violin department to be formed later.

For entrance to the freshman class of the school the applicant is required to possess the usual fifteen units of approved high school music. In piano or in singing the student must be able to play acceptably at least three of the two-part inventions of Bach and one of the easier sonatas of Haydn or Mozart. In addition, he must have an adequate knowledge of elementary theory, rudiments of music and ear training and be able to play the first ten of the Kayser Studies. For such work, three units of entrance credit will be allowed, no matter where the work is done.

For graduation in music 124 hours spent in university work are required, including twenty-six hours in theory, thirty-eight hours in applied music, forty in academic subjects and twenty devoted to electives.

For the degree in theory of music thirty-six hours of theoretical work are required and twenty-eight of applied music—other requirements remaining the same, except that the student must give a recital of his own compositions in lieu of the graduating recital given by students in applied music.

### Art Course Requirements

In art the student follows for two years a fundamental course which is the same in all departments. In his junior and senior years he specializes in various courses as already outlined. For the degree he must complete 124 hours of work, including much original work in his specialty. Professional training in these requirements is judiciously combined with cultural studies. A common weakness among musicians, it is claimed, has been their narrow point of view, largely due to lack of the broadening influences of cultural opportunities. It is felt by the authorities in this case that continuous and persistent study of

the arts alone, with their tendency to introspection and self-examination, is likely to separate an artist from the currents of everyday thought and thus prevent him from interpreting humanity as he should. The study of subjects affecting all people, history, languages and sciences, is expected to make better artists. It will thus be seen that a school of fine arts which maintains its ideals and is surrounded by the atmosphere of a great university offers rare opportunities for cultural development.

### Furnishing New Ideals

It is hoped that this new school will accomplish important results in furnishing ideals to all music schools in Missouri. The hope is also expressed that all such schools and that music in public schools may be coordinated into essential factors in a well-developed plan of music and art education, resulting in the general betterment of educational conditions in the State. It is claimed that if private teachers will realize their work is part and parcel of a general plan of art education, a much higher standard will be attained.

To gifted students in high schools this new school will offer much, since he may pursue his music or art studies at a time in his life when artistic instincts are most active and muscular coordination most flexible. A student will be able at his own State university to continue such development in a more mature period, and thus prepare himself for a successful professional career as a musician or artist.

While the preparation of professional musicians and artists is an important function of a school of fine arts, a still more important feature is perhaps found in stimulating artistic impulses possessed by the student preparing for work in other fields, such as engineering, medicine, journalism and various sciences. Art is a social product and cannot exist without patrons and adherents. Music-

lovers and patrons of musical enterprises are fully as necessary to the development of an American school of music as professional musicians and composers. The same is also true in the field of art. In the past the best listeners and patrons have been college men, and we must, doubtless, look to them in the future for leadership in all artistic enterprises. It is, therefore, of the greatest importance that students in colleges and universities should have abundant opportunities to cultivate their latent art impulses, whether they intend to become professional artists or enthusiastic amateurs.

HERBERT W. COST.

### Nina Tarasova Sings for Royalty in Europe

A cable from London announces that Nina Tarasova, Russian ballad singer, is winning favor with royalty in Europe. Mme. Tarasova, who in private life is Mrs. Stuart Voss of New York, was invited to sing for the Queen of Spain on July 10. She had already appeared this season in court circles in London and in Rumania. Mme. Tarasova also sang for the Union Interalliée in Paris, before Marshal Foch, Prince and Princess Jacques de Broglie and Marquis and Marquise de Toques. After her European tour, Mme. Tarasova will return to America for a concert season starting in October.

### Paul Whiteman's Orchestra Booked for Summer Concerts

Paul Whiteman and his orchestra, now rehearsing at Mr. Whiteman's summer home at Hewlett, L. I., will fulfill a number of summer engagements as follows on July 20, 21 and 22 at Springfield, Mass.; July 23 and 24, Marlboro, Mass.; July 28, Poughkeepsie; Aug. 3, Atlantic City; Aug. 4, Baltimore; Aug. 10, Atlantic City; Aug. 17, Hershey Park, Pa. Mr. Whiteman's transcontinental tour will open on Sept. 22 at Trenton, N. J., and close at the end of April, 1925.

### Miura Sings at Democratic Convention

Tamaki Miura, Japanese soprano of the San Carlo Opera Co., was the soloist at a session of the Democratic National Convention at Madison Square Garden, New York, on July 8. The artist sang the "Star-Spangled Banner" with the band accompanying. She was a picturesque figure in her native costume, and at the conclusion of her solo received much applause and the felicitations of several political leaders.

### Titta Ruffo Spending Summer in Rome

Titta Ruffo, baritone, has finished his operatic engagements in South America and is on his way to Rome, where he will spend the summer with his family. Mr. Ruffo will return to America in November. He is engaged to appear at the Metropolitan Opera House during December and January, and after that will make a concert tour under the management of R. E. Johnston.

## CAPITOL

Metropolitan Picture

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### TWO WEEKS' NOTICE IS ESSENTIAL

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**How the Democratic Nominees Stand on Music—Davis, Once a Baritone, Is Member of Musical Family—Bryan Is Revealed as a Basso—Ravinia Giving Better Opera Than Ever—Chicago Takes Artists to Her Heart—Judson Corrects a Reckless Statement Made at Washington—More Union Trouble on Horizon for Orchestra This Autumn—An Impressionistic View of the U. S. From a Far-Off Land—Werrenrath Meets with the Approval of Paris and London—Spalding Tells How It Feels to Be the First American to Serve on Violin Jury at Paris Conservatoire—Sex Equality in France—The Dreaded "Exams"**

No matter if the country's political salvation comes from the hands of the Republicans or the Democrats this November, our musicians will find a sympathetic hearing in the White House.

I already told you of General Dawes' outstanding ability as a musician. Now I learn that the Democratic Vice-Presidential nominee, Governor Charles W. Bryan of Nebraska, is a basso.

To be sure, Governor Bryan's gifts as a *Mephistopheles* or *Sparafucile* have not excited any commotion in the breasts of Messrs. Gatti-Casazza or Insull, but I gather from an interview he gave your reporter last week that Bryan is really interested in music.

"When I was younger I used to like to sing first bass in the glee clubs and quartets, and I sang in church, too," explains Governor Bryan.

"My daughter, Mary Louise, holds the musical tradition of the family. She has considerable talent as a pianist, for she has studied for some time with teachers in Lincoln, Neb., and at the Conservatory of Music of the University of Nebraska.

"We'll miss Mary Louise's music at the Governor's Mansion for, you know, she was married a couple of weeks ago."

We know that Calvin Coolidge considers music one of the most precious spiritual assets of the nation; we know where General Dawes stands on music.

From the little information I can gather at such short notice, I take it that Mr. Bryan is at least mildly concerned. As for John W. Davis, the Democratic nominee, I would be surprised if a man of his culture and experience abroad was not thoroughly alive to the rôle played by music in the affairs of state.

Instead of high-sounding phrases, the musicians of the country want a statesman who will prove himself a practical friend of music by advocating a national conservatory and a Ministry of Fine Arts.

With the help of a Clarksburg, W. Va., townsman of Mr. Davis, I am able to piece together a little musical portrait of the Democratic Presidential nominee.

While Mr. Davis is himself not a musician, he has that genuine interest in music and the sister arts which is part of the make-up of every cultured man.

In his student days at Washington and Lee University he lent his baritone voice to the glee club, and right here, so far as I can learn, his executive experience with music ended.

I am told that the Davis residence in Clarksburg houses one of the first player pianos, which is still treasured by the household. Years ago the young attorney bought this instrument, together with a great collection of rolls. I am interested to know that these records are chiefly of sacred and what the public dubs "classical" numbers.

His sister, Emma K. Davis, served as organist of the little Central Presbyterian Church at Clarksburg for sixteen years, and his daughter, a Smith College graduate, took special courses in music during her collegiate term.

I hear that the taste of the Democratic nominee leans more to literature. His private collection of books is larger than that of the city library, consisting of fifteen thousand volumes. In this library is an unusual collection of folk-songs gathered in many foreign lands by his sister, Mrs. Preston.

It is said of Louis Eckstein, who directs the Ravinia opera season during the summer and runs a string of magazines during the rest of the year, that he can manage anything except the weather.

I am told that the spell of wet and cool weather in Chicago during the past few weeks has cost Ravinia \$28,000, with the season only three weeks under headway.

No matter which stars or operas are to be heard, Chicagoans decline to flock to Ravinia unless the weather is just so.

Ravinia opera, you know, is presented in a beautiful spot some miles out of Chicago. Naturally, people will not make this long journey in poor weather, notwithstanding the elaborate precautions made at the pavilion to keep patrons comfortable even during the wet and chilly nights.

Undoubtedly this is the best season of opera Mr. Eckstein has ever offered. The company is better balanced than ever; the tenor section is considerably stronger and, while the soprano wing is not so large as it has been, yet each artist is excellent in her type.

One of the disappointments of the season had been the non-appearance of Armand Tokatyan, the young Armenian tenor. One of the Chicago newspapers has cautioned the singer against motor-ing from New York to Ravinia next season. It seems that the cold which had prevented Tokatyan from singing was the result of his automobile journey from New York with Conductor Papi last month. He has since sung as *Roméo*.

Only one other mishap has occurred in the ranks of the principals. Jeanne Gordon is not to appear in Chicago this year. For one reason or another Miss Gordon's appearance was delayed, and now word comes from the West that the young artist has dislocated her hip. Chicagoans have not as yet heard this lovely young artist.

Above all, I enjoy the intimate atmosphere of Ravinia, and all musical Chicago in fact.

In New York the singers and other celebrities of music are remote and mysterious beings to the musical public at large. Not in Chicago.

You come in daily personal touch with the best of them on the boulevard, in the lobby of the Congress, and the other gathering places—singers from the Ravinia troupe, or perhaps some world-renowned artists who are teaching at the College of Music or the Bush or American conservatories.

Your true Chicagoan is a realist and can penetrate any disguise of pose or affectation on the part of the artist. Consequently, the real human beings among the musicians have a royal time during their stay.

I can assure you that the artists are delighted with this homey intimacy and the all-around spirit of hospitality which is Chicago's.

New York opens her purse strings; Chicago opens her heart and home to the artist within her gates.

Some reckless statements were made in Washington recently before the Committee of Education of the House of Representatives.

To buttress his argument in favor of a national conservatory of music, one witness told the Congressmen that "more than ninety per cent of the players in American symphony orchestras were foreign-born."

Luckily, Arthur Judson, manager of



**The Rise to Musical Fame of a Little Russian Boy Whose Love for the Violin Led Him to Undergo Hardships for the Sake of Study in a Foreign Land Is Illustrated in the Career of Jacques Gordon, Concertmaster of the Chicago Symphony. He Studied Under the Russian Teacher, Franz Stupka, and in America Under Franz Kneisel. He Was for a Time Concertmaster in a Leading Broadway Theater, and Later Played Second Violin in the Berkshire String Quartet. He Is a Member of the Faculty of the American Conservatory and Has Appeared in Numerous Sonata Programs**

the New York Philharmonic and Philadelphia Orchestra and advisory manager of the Cincinnati Symphony, has come to the front with a string of deadly figures which refute such a statement. Mr. Judson's statistics, published in most of our big dailies, show that about fifty per cent of the players in our orchestras are American-born and that seventy-five per cent or more are American citizens—in other words, he turns the tables on the gentleman who made the argument.

The worthy cause of the national conservatory is poorly served by ill-advised statements.

Now, if the man had referred to the conductors of the orchestras he would have been on safe ground.

Keen-eyed managers of our leading symphony orchestras have spied a little cloud on the horizon.

Unlike the meteorological discovery of Papa Elijah, this cloud will not bring any relief to the watchers.

Bluntly, more trouble is in sight for the orchestras. I hear that the Musicians' Union is framing new wage demands which they will present to the unhappy managers before long.

I know the attitude of most of the managers and I know the determination of the union officials, so it is safe to predict that there'll be a nice little collision before long.

The tide has turned. On the venerable principle of carrying coals to Newcastle, hundreds of American artists have essayed European débuts within the past few years.

With only a few exceptions, these pioneers have captured the instant admiration of their hearers in London, Paris, Berlin, Milan and Vienna. For the most part, the artists abroad who failed were the ones who were poorly advised. Conditions are so completely different in Europe that unless an artist is initiated he is almost sure of dropping into a pitfall.

In the past month alone I have recorded in these columns the good, solid triumphs of a dozen Americans in various European capitals.

The newest Yankee recipient of European applause is Reinald Werrenrath. Looking over the leading dailies of London and Paris, I find that the representative critics speak approvingly of the American baritone's voice, style and interpretation.

The Britons, punctilious in matters of enunciation, are silent on the point of Werrenrath's diction, so I know for a certainty that they approve the clean-cut English of the American visitor.

A singer with slovenly English receives scant courtesy in England. I wish our American critics were as discriminating in this direction.

What is more important, most of the

foreign critics have dropped their old patronizing air when speaking of American musicians.

The familiar old argument runs thus: "America has not and never can have an independent national art inasmuch as there is no native culture."

Commenting on this viewpoint, a friend writes me from Riga, Latvia, that "undoubtedly a true American opera would be a wild mixture of automobiles, Ku Klux Klan, war prisoners, prohibition, million dollar college Stadiums, Fundamentalists and Ellis Island quota catastrophes." An instructive, impressionistic picture by this far-away observer.

Another young American who has been honored in a signal way is Albert Spalding.

For the first time, the French have permitted an American to serve on the jury for the graduating violin class of the Paris Conservatoire. This American is Spalding.

This fine young violinist records his vivid impressions of his experiences in the current *Outlook*, giving a vivid portrait of the awe-inspiring competition at the ancient Conservatoire. Incidentally, Albert discloses his sensible attitude on the question of sex equality in music:

"Of the fifty students, the sixteen young ladies and the thirty-four young men were divided into two groups: the ladies' group for the morning session and the men's for the afternoon and evening," writes Spalding.

"I instinctively felt an objection to this ruling. There should be no sex segregation at these examinations; it implies a double standard and should not be tolerated.

"The first prize of the Paris Conservatoire should be awarded, not to the best man or best woman player; it should be given to the best violinist.

"By having all the women play together and then all the men, your critical judgment naturally divides itself into two definite groups.

"In a little preliminary talk with one of the judges I voiced this objection, to which he agreed in principle.

"But," he added with truly Latin naïveté and chivalry, "it would be unfair to the *jeunes filles* to expose them to such an uneven contest; they would never win a first prize."

Then Albert tells how he took his seat with Monteux, Paul Vidal, Marsick, Poulet, Rabaud and the others.

Here is Albert's pen sketch of the proceedings:

"At precisely nine o'clock Rabaud rang his bell and announced, 'The séance is opened.' A funereal-looking gentleman on the stage called out a name. If it

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

were one hundred and thirty years ago and the scene the Conciergerie, the sound of that voice could scarcely have reverberated more ominously to the owner of that name.

"She walked unsteadily onto the stage—a mental guillotine before her! It was her supreme moment. I was affected by it, too, and hurriedly tried to collect my thoughts, my program and my pencil, all of which had fallen to the floor.

"She began to play, a charming piece of Fauré, a real song, but she, poor girl, had not taken hold. It was an unsteady but not a bad beginning. The fingers, the hands, the arms, did their work, but she had the mental guillotine terrorizing her young artistic life.

"It is hard luck to have to be either the very first or the very last on the list. The names are balloted, as fair a procedure as the element of chance allows in this fallible life of ours. There! She seemed to gain strength and courage—the guillotine was vanishing; she commenced to show what she could do; that last phrase was really good; the piece began to take shape; you felt the con-

viction of the recreator's thought behind the composer's melodic curve.

"The Fauré piece ended, the real test began; the last movement of Beethoven's Violin Concerto. This was a different matter, and the young lady's inability to cope with it was manifest from the outset. The notes were played correctly enough, the intonation was excellent, the tone firm and pure, but that was all. My mind ran to rioting.

"Heavens," I thought, "forty-nine times more of this empty flow of meaningless notes!"

"It was as much as a disciplinary conscience could do to bring me up short and make me reconcentrate.

"But not all the concentration or all the generosity in the world could give interest to that vacuous performance. She approached the end; she played her cadenza. It was a cadenza, nothing more, without the slightest feeling for the spirit of improvisation, without which a cadenza has no *raison d'être*. A few more flourishes, and her task was over. In the box we sat quietly and took a few notes, while the same monotonous stage voice announced the next candidate."

Coming back to the question of sex in violin-playing, Spalding describes the afternoon session of the contest, the men's tournament.

"At two o'clock sounds the President's

bell, opening the afternoon session. The entire standard of the men's playing was vastly superior. My objection which I had felt so strongly in the morning was more than reinforced. Why the double standard? It is wrong both from a social standpoint and from an artistic one.

"Right from the first performance in the afternoon session, almost from the first bar, I recognized that we should hear a totally different caliber of playing. And so it proved itself. I realized that had the examinations been conducted on a sexless basis not one of the first prizes would have gone to a woman."

\* \* \*

The head of a great industry was entertaining a group of noted musicians at breakfast in his country home.

As the guests were being seated, the peal of a great organ burst forth.

"How lovely to have music for breakfast," murmured the guests.

Suddenly the host shouted, "Now shut up, organist."

The conversation was resumed.

"Now turn on the music again," called out the host.

As the breakfast progressed he yelled out orders of this kind, alternately ordering the organist to "change that piece!" or "keep quiet now!" as the humor struck him.

"It is delightful to have a young organist at your disposal like this all

the time," remarked one of the guests. "I suppose he is some young student."

"Young student nothing!" exploded the host. "Why, that is —," naming one of the most distinguished organists in the country.

If this eminent master of the console can only curb his temper and cultivate self-restraint, he may retain one of the most lucrative jobs of the country, says your

*Mephisto*

Dusolina Giannini and Letz Quartet Booked in Syracuse

The Morning Musicals of Syracuse, N. Y., have engaged two of their attractions for next season from the Daniel Mayer office, namely, the Letz Quartet for Oct. 8 and Dusolina Giannini, soprano, for Feb. 4. This will be Miss Giannini's second appearance in Syracuse within ten months, as last May she was soloist at the festival. Other recent engagements of Miss Giannini are an appearance with the Schola Cantorum in New York and a recital in Montreal, Can.

## The Sycamore Players Face Ultraist Terrors

By George Hager



THE redoubtable Sycamore Quartet is nothing if not venturesome. Modernism may have its terrors, but all good ensembles must keep up to date. Deserting Beethoven and Haydn, our friends aspire to scale the dizzy dissonances of the new atonal music. What will happen when the score calls for quarter-

tones can only be conjectured. We predict that there will be some heated language when the 'cellist and the viola-player charge one another with deviating five vibrations from the required E-Triple-Flat. Many well-established traditions of the idyllic little organization are suffering a severe jolt, one perceives by the exclamations of the doughty foursome upon examining the music that

sounded so tempting in the publisher's catalog. The true test of the artistic soul, however, is not the ability to cope with a formidable discord, but the determination to keep on playing while Rome burns. In this respect the otherwise unadmirable Nero set a sterling example. A case in point arises when the town fire trucks come clanging down the street. Shall Brahms sing on unruffled

while Anderson's barn burns? The Magic Fire music of Wagner has nothing on the thrills of the real thing, and even the most hardened musical soul can hardly be blamed for wishing to be "on the spot." The first violinist, who has his dignity as leader to uphold, alone is adamant. He, too, at last sprints for the blaze. It is no use being one of the elect in a Philistine world!

## ORGANISTS OF NATION TO MEET IN ATLANTIC CITY

Noted Performers and Speakers Will Be Heard in Seventeenth Convention—Forum Discussion Planned

ATLANTIC CITY, N. J., July 12.—The seventeenth annual convention of the National Association of Organists will be held in Atlantic City, from July 28 to Aug. 1. Programs arranged include discussions of various problems.

On Monday evening a demonstration of a new organ in Atlantic City High School will be given by Arthur Scott Brook. Tuesday morning will bring addresses by local musicians and Dr. T. Tertius Noble of New York. In the evening, recitals by Richard Tattersall and Willard Irving Nevins will be heard.

On Wednesday morning the executive committee will meet and a forum discussion will be held on "Unit vs. Straight Organ Schemes." In the afternoon an address on New York choral competitions will be given by Dr. Noble, and a demonstration of choral methods of training by John Wesley Norton. Evening organ recitals will be given by Daniel R. Philippi and Edwin Grasse.

Thursday morning there will be a theater music demonstration, with a showing of the film "David Copperfield," John Priest playing the organ, an afternoon demonstration on children's choirs will be given by Elizabeth Van Fleet Vosseller, and recitals by Henry F. Seibert and Edward Rechlin will be heard in the evening. Friday morning a business meeting will be held, and an afternoon recital by Rollo Maitland will precede the annual dinner.

## Giuseppe De Luca Booked for Opera in San Francisco

Giuseppe De Luca, baritone of the Metropolitan Opera, is spending the summer in Rome. From there he will go to a resort for a few weeks there before sailing for America on Sept. 4 on the SS. Giulio Cesare. Immediately upon his arrival, Mr. De Luca will leave for San Francisco, where he has been engaged for operatic guest performances.

The American tour of the Teatro dei Piccoli of Rome, Italy, which was scheduled for the coming season, has been postponed until the season 1925-26, on account of European engagements.

## RUSSIAN CHOIR APPEARS IN PALO ALTO CONCERT

Morris Club Male Chorus Divides Honors with Edouard Deru, Violinist, in Program

PALO ALTO, CAL., July 11.—The Russian Choir from the Russian Cathedral in San Francisco recently presented a program of Russian church chants, folk-songs, and operatic arias in the Palo Alto Woman's Club House. Piano solos by Sergei Mihailoff, who interpreted his own compositions, were warmly received.

At the third and last concert of the eighth season of the Morris Club male chorus, honors were divided between the soloist, Edouard Deru, Belgian violinist, and the club. Under the capable leadership of Dr. Latham True, the Morris Club has developed rapidly. Clearness of diction and precision of attack were always in evidence, and the male chorus is now rated as the equal of any on the Pacific Coast.

By popular demand the Sunday afternoon concerts at the Community House are being continued through the summer. A chorus of elementary school pupils, under the direction of C. A. Davidson, and a boys' choir from the grammar schools, led by Irene Wilkins, surprised the audience by their fine sense of rhythm and almost professional ease. This concert, given in the open courtyard, was the closing demonstration of the work being done in music in the local schools. Muriel Hopper, pianist, and Marion Terwilliger, violinist, were heard recently in recital. Composure and technical ease characterized their playing.

A recital was given by the pupils of the affiliated teachers of the Sherwood School of Music, assisted by Alice Dillon, harpist; Winifred Hogan, soprano; and Rose Van Valin, 'cellist. The pupils of E. Royal Flint gave two programs in the Woman's Club House, and the violin pupils of Ella Arthur Wagner presented a program in her home.

CHESTER WING BARKER.

The New York String Quartet has been engaged for its third annual concert in St. Louis.



# What Is the Solution?—"Cultivate Appreciation," Is Answer Made by Concert Managers in Middle West

**T**HE general development of education in the Middle West is a phase of the concert situation in which local managers in that territory are interested. There, as elsewhere throughout America, men and women concerned in the business of promoting musical events find themselves confronted with a variety of problems which call for solution if the advancement of music is to be along lines of the greatest good to the greatest number. In some cases, large cities draw the public away from smaller towns for concerts, the argument being that artists' fees place notable concerts out of the reach of the resident in less populated places. Opinions received this week from centers in Kansas and Omaha show that interest in MUSICAL AMERICA'S campaign, begun in the issue of March 15, to find a solution of pressing difficulties, is nation-wide.

Kansas City, Kan., is in a peculiar situation, musically, reports Frederick A. Cooke, MUSICAL AMERICA'S correspondent there.

"For many years, owing to lack of an adequate auditorium and on account of a public tendency to patronize institutions in Kansas City, Mo., at the expense of our own, the city has suffered in many ways, musically as well as otherwise," Mr. Cooke claims.

Although the Chamber of Commerce series of concerts proved a losing proposition last year, it is entirely possible that the series will be resumed, he says, or that some other organization will take up the standard.

Raymond Gibbs, manager of the Chamber of Commerce, says:

"Counting the two Kansas Cities, there has been marked success among local managers. Although there have been failures, they have only been partial. To the question concerning the lack of public interest, I should answer both yes and no. Our younger generation is being well trained to appreciate music, through the courses and music contests in the public schools; and musical interest is on the increase. New territory, it seems, is being steadily developed.

"There may not be too many concerts, but there are assuredly too many artists for the country to absorb, it seems to me. Their fees, too, seem altogether too high. Since the fees are high, a corresponding increase must be made in the price of concert tickets. We feel we would be much more successful if we could bring to the public the finest artists at reasonable prices. As a rule, fees prohibit this.

## Course Is Commended

"A concert course is much superior to individual concerts, as tickets can be sold more cheaply and more attention can be centered on the course through newspapers and other advertising mediums.

"Civic music courses are O. K., provided sufficient public interest is engendered to make them representative.

"I have changed my mind slightly concerning the effect of radio on concert-going. It is having its effect, at least temporarily; and I believe that soon people will begin to discriminate between radio, jazz—and amateurs, and artists' concerts. When the radio takes its rightful place, as distinct from the concert stage, and is charged for as a public utility, severe competition will be ended.

"The situation here has been deplorable, as regards a suitable hall accessible to all portions of the city. The transportation system has been such that it has been easier to get to Kansas City, Mo., than to our own largest auditorium, which is that of the Minnesota Avenue High School. With the coming of autumn, though, our new Municipal

Memorial Auditorium is to be finished, and it is hoped this will be a center of musical and other activities, such as have not been seen here before.

"Contrary to helping the cause of music, a criticism, usually picking out the weak points in a performance, calls attention to those points and makes the average layman distrust his own estimate of a concert. If the only concert-goers were professional musicians and critics, such reports would serve a purpose, and a laudable one. The average concert-goer knows only that he likes or dislikes a certain number, and does not pay attention to technical flaws unless they are glaring.

"Many artists, too, would 'play down' a bit to the public, thus making their concerts more human (and humane) if not prevented from so doing by the fear of what critics might say. Kreisler is an exponent of 'heart interest' as well as technical perfection, and 'gets away' with it; but few artists can. Of course, I would not like to see the great art of

music degenerate into a vaudeville show; but here in the West it is the human side of the artist that makes many hearts beat as one, which attracts. Then, perchance, a critic spoils it all for us next day."

## Education Is Necessary

Describing conditions in Manhattan, Kan., Ira Pratt, director of the music department in Kansas State Agricultural College and concert manager, speaks as follows:

"Our artists' series last year ended in a deficit of \$300. The Spring Festival of Music, which was a tremendous success from an artistic standpoint, accumulated a deficit of about \$1,000. Much of this trouble was due to over-booking of concerts and similar attractions handled outside of this department. There is great interest in music in the community, which was proved by the fact that we have a music department employing eighteen teachers. There are also a goodly number of local teachers outside of the department.

"This situation of over-booking has made it necessary for me, as a representative of the only permanent series of concerts in the community, to cancel all contracts for next year and to adopt the policy of making no further contracts until the college and community agree to protect me in the matter of over-contracting by outside parties. Personally I believe too many concerts are being booked; too much attention is being paid to, and too much money being spent on, that phase of music and too little attention and little money given to the development of musical appreciation through the participation of people in the production of music itself.

"I believe the future of music in this country rests in the hands of educators and not in the hands of managers. I also believe some managers are in danger of killing the goose that laid the golden egg unless they agree to take reasonable fees for the services of artists. Musical publications would do well to devote much more of their attention and space to educational matters rather than to so much exploitation of artists and near-artists.

"In other words, I feel we must get down to first principles and realize that a demand for artists and the appreciation of music in any community will not be the result of artists' concerts. Rather the reverse must be true, and concerts by artists must be results of a very definite educational program. Our artists must be made to realize that they are, in a great sense, public servants, and that their future depends almost entirely upon the pioneer work being done all over America in various forms of musical education. Instead of insisting upon all the public will stand in the matter of fees, they must be willing to accept their share of the responsibility in making future concerts possible. An artist's worth is dependent, as I see it, on the fee that he can draw in a certain community year after year. It is not dependent on the first fee, when the community has been made curious to 'see' a certain artist through the efforts of an energetic manager.

"Guarantees, support by clubs, civic music courses and all other expensibilities will fall short of a goal and eventually accumulate a deficit unless there is a national effort among people fundamentally interested in music to divert

## Music Critic Complains Publicity Is Weak

To the Editor of MUSICAL AMERICA:

The complaint voiced, in your issue of July 12, by Dean Butler of Syracuse University, that much publicity matter is written by "musical morons," finds a sympathetic response in my own breast.

As music critic of a large Canadian daily newspaper for a number of years, I had pretty good opportunities for observing the methods of local managers and the difficulties under which many of them labor in the concert field. Mind you, I do not hold any especial brief for the local manager as a type. I have often seen him show bad judgment, or no judgment at all, and act foolishly. But I have sense enough of fair play to want to see him fairly treated.

In conducting the music columns of the paper by which I was employed, this is what would happen over and over again. A local manager would come to me with the announcement of some famous artist. He would say: "I shall need all the help in the line of advance publicity you can give me."

Well did I know the necessity of whipping up public interest, and if I felt the artist deserved publicity, I would answer "Very well. Bring me your dope and I'll run it."

But, "Lo and behold" as Uncle Remus used to say, my managerial friend would presently come back with the sad news that the booking office which had sold him the artist had failed to supply any satisfactory material to be handed out to newspapers. He might have a few circulars, such as are used for mailing or for distribution at a box office, or he might produce a fat book of impossible press stories. A circular was of practically no use to me, and out of the book I might be able to extract three or four, perhaps fewer, short articles

that were reasonably written. Mostly these books were pure bunk, and most of them went straight into my already well-filled waste basket. Sometimes the local manager would wail that he had received no newspaper material at all; and in many cases it was difficult to get even the program to be played or sung, although readers of my columns clamored for the publication of programs as far in advance as possible.

## Repetitions Were Useless

Once a local manager delighted my soul with a unique book of press material about a famous personage coming to America for the first time. Every page was well written and interesting, and my task was simply one of selection. But the next year, when this artist came back for a second tour, the booking office sent out the same book again. I explained to the local manager that I could not repeat "stories" already published, but he answered that the selling agent had provided him with nothing new.

If it were difficult to find good material for advance newspaper notices, the case would be different. But any artist of prominence is good "copy," if a wideawake press agent be turned loose on the job. In the city I speak of, there lives a "local" musician who often gives concerts. Being an intelligent chap, and realizing the value of dignified publicity, he would, before giving one of his recitals, bring me an abundance of material, written by himself, that was always good stuff. If his program included a novelty, for instance, he would tell something about it; and even if his program were fairly conventional, he would manage to approach the publicity side of it from some angle, so that a reader would not be bored. The result was that nearly every advance notice he furnished found its way into my columns, and those that I "canned" for lack of space, I threw away with regret.

Now if this musician, who had no newspaper training, could deliver the goods, what could not be done by the professional press agent who is supposed to know the business of writing? I ask you.

EX-MUSIC EDITOR.

New York, July 14, 1924.

[Continued on page 24]

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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## Suggests "Victor Herbert Day"

To the Editor of MUSICAL AMERICA:

As a reader of your very interesting paper and an ardent admirer of our beloved Victor Herbert, I wish to make a suggestion which I feel may meet with the general approval of musicians throughout our United States.

May we, as a memorial to Mr. Herbert, hold May 26 as a day set aside throughout the country in all playhouses, vaudeville and moving picture theaters and concert halls as Victor Herbert Day? Then every orchestra might pay tribute to him with at least two or three pieces of his delightful music, either light opera selections or some one or two of his so-called "gems," which were many. I feel it would be a great tribute to the composer, whose music will live always as the greatest and most tuneful of its kind.

There never will be another Victor Herbert.

I think the entire list of theaters would gladly adopt this one night, in every theater or place of music, cabarets, too. How wonderful it would be to have his delightful airs sung out to the thousands who loved him and his works. Then, too, the air would be filled as well through the wonderful medium of the radio.

GRACE WINIFRED BELL.  
Buffalo, N. Y., July 8, 1924.

## Opera in Riga

To the Editor of MUSICAL AMERICA:

You may be interested in the performance of "Boris Godounoff" which was given here this spring by the Latvian National Opera. It was quite a sensation here, as an attempt was made to revive the opera in the Moussorgsky original. Rimsky-Korsakoff's edition had been given until this year, when a Riga musician named Melngailis endeavored to reconstruct the original work from a piano score.

A friend translated for me some local comments: "Rimsky-Korsakoff's corrections were not very clever, for he was of quite another musical tendency. Moussorgsky was a nationalist and realist. Rimsky-Korsakoff had more faith in severe classic forms than free emotions, and he smoothed down a great deal of the Moussorgsky roughness, so the opera lost much of its primitive fragrance. It was like a deep, cool well where lay the folk's soul adreaming, primitive but mighty and solemn. Rimsky-Korsakoff made it flow in a

course very artful but much like other rivers." There was also a loud opposition, chiefly, I understand, from Russian newspapers here.

When I first came to Riga, three years ago, the opera was rather amateurish, but in that time it has made wonderful progress. In 1923-1924 they gave six new operas: "Tosca," Dargomizky's "Russalka," "Huguenots," "Il Seraglio," "Boris," and "Mona Lisa." Guest artists were: Pirogoff in "Faust" and "Barber of Seville," Sent M'ahesa in "Aida," Sobinoff in "Eugene Onegin" and "Lohengrin," Kuznetzova and Pozemkoffsky in "Tosca" and "Carmen," Kurenko in "Traviata."

The scenic effects are striking and the ballet stars always receive a spontaneous outburst of appreciation. The orchestra, from the beginning, has been one of the outstanding contributing factors, and the chorus is good. The individual voices seem to me to lack experience with the exception of a few stars, Katkin leading them. The colorful Russian operas have been to me the most beautifully done, naturally, as the Letts have a wealth of knowledge upon which to draw. Perhaps my enthusiastic appreciation is a little overdone, due to a previous lack of opera—my U. S. A. home is in the Southwest, where we heard only occasional traveling groups, such as Scotti's company. In any case, the Latvian Opera has given me much real pleasure.

The article in your issue of March 8 giving the facts about state subsidized opera in Europe brought to my attention the difference it makes between opera prices and audiences here and in America—judging New York and Chicago by hearsay and not by actual experience. Except for special festive occasions, I have seldom paid more than fifty cents for a seat (and I didn't sit in the gallery, either!) and the most expensive seats are a bit over a dollar. The last balcony is always full, as is the entire house, except for the late spring productions. It is a very democratic looking institution. In the parquet a middy blouse may be sitting on one side of a brilliant evening gown, and a Latvian national costume (woolen striped skirt, linen blouse and sleeveless wool jacket) perhaps elbows another. Sport costumes of all kinds are scattered throughout the house.

I had a most interesting evening when I went alone and, just for a lark, took a place in the gallery. The ticket cost little more than the program—about ten cents. When the curtain went down on the first act, the gentleman across the

aisle leaned over with a Russian "please" and took my program from the ledge. When he returned it, a woman moved over to sit by me, but the person on the other side of me had already borrowed it so she engaged me in Latvian conversation. I begged pardon in German, she suggested Russian and, just to enjoy her laugh (which came back from the not far distant ceiling), I replied in English. Unfortunately neither of us knew French. In the meantime my corner had become very crowded and the thought occurred to me that all might feel more comfortable in my absence, so I went out for a promenade and sandwich with the remainder of the gallery and found a second act seat on the other side of the house, in front of a kerchiefed peasant woman, beside two grade school girls and in the neighborhood of a policeman and a fireman. I noticed that various members of the family seemed to tire of their seats and then stood down in front in the aisle, leaning on a steel rail evidently put there for that purpose. So I viewed the third act from that vantage point, until some man taught me manners by one strong nudge in the ribs. I can see, now, there were not enough rails for everybody to occupy one for a whole act! Just before the last act began the gentleman next to me handed me my program, with a gracious thank you for the entire gallery.

Another especially interesting event was the children's afternoon performance, during the Easter holidays, of "Hänsel und Gretel." The house was jammed with children, their nurses, parents and grandparents. Many of them were not over three or four years of age and one baby couldn't have been more than eighteen or twenty months. They giggled at the spilt milk, writhed when the old witch got Hänsel, sighed an audible relief when she went into the fire and clapped noisily after each act—and I know many adult Americans who have never heard an opera.

The occasional letters in MUSICAL AMERICA protesting against some singers' foreign pronunciation and the discussion concerning translating operas into English have interested me, since all operas here are produced in Latvian. I can't judge of the loss in beauty, but the human advantage certainly is gained, that the people actually understand what is sung. It is especially noticeable in the comedy scenes when the audience will burst into laughter after certain arias, and those of us who have memorized a Standard Opera Glass miss it entirely. I wonder if we haven't missed perhaps the choicest bits of all operas. The plan also has had its limitations when visiting stars who sing Russian and the rest of the cast Latvian. It is extremely distracting for people who understand one of the languages. When Karl Jörn appeared in Reval he sang each act in a different language and the local cast sang in Estonian. Such a difficulty might not arise with a more generally known language such as English. Certainly, producing opera only in one language might restrict the choice of singers disastrously.

CORINNE BREEDING.

Riga, Latvia, June 25, 1924.

To the Editor of MUSICAL AMERICA:

I have carefully examined MUSICAL AMERICA'S GUIDE for 1924 and deem it the most attractive yet issued. Surely it is a treasure house of information. It is worth five times what you ask for it to anyone desiring such information. The work you have done shows up wonderfully well.

C. HAROLD LOWDEN,

The Heidelberg Press.  
Philadelphia, July 5, 1924.

MUSICAL AMERICA'S GUIDE contains valuable information for musicians. I have a daughter just graduated in piano and pipe organ and it will be of great aid to her in arranging her studies and getting a position as pipe organist here in Oregon or Washington.

P. J. O'MALLEY.

St. Helens, Ore., July 8, 1924.

MUSICAL AMERICA'S GUIDE is a splendid compendium of musical information and an indispensable adjunct to every library and every musical person's desk.

TOM GARNER.

Tuscaloosa, Ala., July 7, 1924.

Attractive both inside and out, MUSICAL AMERICA'S GUIDE for 1924

promises valuable assistance. MUSICAL AMERICA is doing a great work in making this fine reference book an annual affair. We find ourselves depending upon it increasingly every successive season, and this season more than ever.

C. HILTON-TURVEY,

Music Editor, "Oregonian."  
Portland, Ore., July 7, 1924.

## Beatrice Martin Says

### Better Musicianship Is

### Great Need of Singers



Beatrice Martin, Soprano

Musicianship and piano technic cannot be stressed too strongly in a singer's education, according to Beatrice Martin.

"And particularly musicianship," she adds. "The lack of it is rather appalling. Why cannot a committee be found of intelligent, unbiased persons—a sort of musical jury—to decide whether a young artist is 'guilty or not guilty'—that is, whether he or she is ready and worthy to take a place in the already over-crowded field. This method might save some disastrous debut recitals. Besides, the young singer would receive constructive criticism—a thing not always to be had from the music critics, who become more or less 'fed up' on their diet. This would also eliminate, to some extent, those whose talent exists only in the minds of loving relatives and friends."

Miss Martin is spending the summer at her home in Mount Vernon, N. Y., where she drives her own car and goes in for golf, for this soprano believes in sports and claims that "all work and no play makes Jack more than dull."

She is enthusiastic over German lieder. "But German lieder in English, mind you," she says. "English that carries the full meaning of the original text, so that all may understand the beauty of the song. To avoid the necessity of singing 'The babbling brook was bubbling' when the phrase might be 'A maiden waited, lonely,' I have had special translations made which are completely singable, yet still retain the original form and idea."

"The cycle of songs in which I am most interested is Schubert's 'Pretty Miller Maid,' so seldom heard in English—and so rich in inspired melody. There are eighteen of these songs and they require about an hour's time to sing. The cycle as a whole makes a very charming program. The piano accompaniments, too, are equally interesting and as important as the words."

"Speaking of accompaniments, let me say that I can play my own when occasion demands, though we singers naturally prefer having an accompanist."

## Wellington Smith to Sing in August Performances at Chautauqua

CHAUTAUQUA, N. Y., July 12.—Wellington Smith, baritone, will remain here during August, singing in many of the concerts to be presented during the month. He will take part in performances of "Samson and Delilah," Massenet's "Vision Fugitive," Noble's Gloria Domini, the Nevin Cantata, "Land of the Heart's Desire," and "Flora's Holiday," a song cycle by Wilson.

Ulysses Lappas, tenor, will go on a limited concert tour next fall. Dates have already been booked in Ohio and Pennsylvania.

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# WEEKLY SURVEY OF EUROPE'S MUSIC



## French Modernists Write for Ballet

PARIS, June 28.—With all the musical activities of the Olympic season, the Ballets Russes, remain not only the most interesting but the most popular. First of all, of course, Stravinsky is the feature and then come the young French composers of the "Groupe des Six." Serge Diaghileff, with the aid of Mme. Nijinska, has offered a succession of ballets remarkable not only for the artistry but for the extraordinary music which is their chief feature.

Most popular among the new works is "Le Train Bleu," an operetta without words, rather than a ballet, with a book by Jean Cocteau and music by Darius Milhaud. Its scenes show the bathers at the various beaches about Paris and it satirizes, now subtly, now a little crudely, the high society of Deauville. Written almost like a modern musical comedy, it imitates chiefly Maurice Yvain, the composer of "Mon Homme" and "Ta Bouche" and undoubtedly the idol of Deauville, musically. The most formidable rivals of "Le Train Bleu" in the new Diaghileff ballets are Georges Auric's "Les Facheux" and Francis Poulenc's "Les Biches," the first of which is a sort of symphonic poem inspired by themes in the Molière manner and the second a simple fresh version of the Pulcinella motif.

Stravinsky continues to shine above the rest. His "Petrouchka," "Le Sacre du Printemps," "Cimarronia," "Les Noces" and several others are in the Diaghileff repertoire, and reveal him in his various moods and manners. For the rest the Ballets Russes have given us a Chabrier piece "L'Education Manquée," a sort of opéra-comique which was presented at the Vieux Colombier during the war. Its ephemeral charm is lost in the depths of the Théâtre des Champs Elysées, even though its score has been revised by Darius Milhaud, who has substituted recitatives for dialogue and built up the music as a whole.

The production of "Les Burgraves," an opera by Leo Sachs based on the work by Victor Hugo, was beyond criticism, but the opera itself was inconsequential. Mr. Sachs' music could not reach the superb lyricism of Hugo's poetry and emphasized rather the unimportant plot of the work. It was scholarly music, correct enough, but it lacked vitality. The Concerts Lamoureux orchestra, under the leadership of Paul Paray, and the soloists were excellent, but they could not furnish the inspiration which the music lacked.

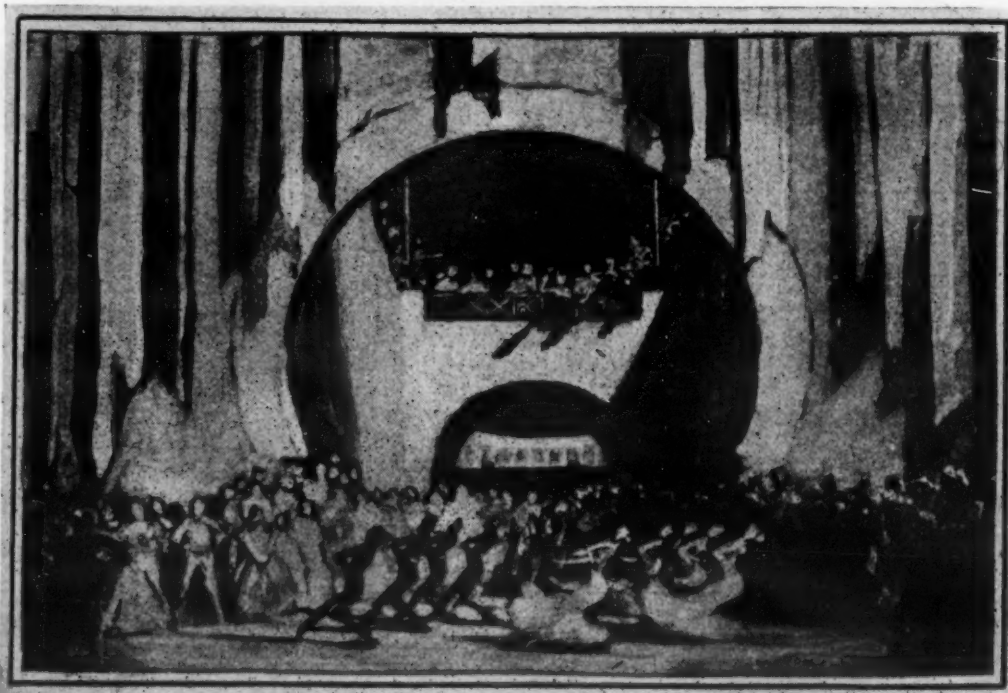
Paris had its first concert of Swedish music recently, when Arnas Jarnefelt presented a program of the works of the foremost Scandinavian composers. Kurt Atterberg is known here for the music of "Les Vierges Folles," which the Swedish Ballet gave, and a symphony by Hugo Alfven was performed here a

couple of years ago, but Natanaël Berg, Wilhelm Stenhammar, and Ture Rangström were heard for the first time.

Atterberg's music shows traces of Russian influence. The others stem directly from the German school. His Little Symphony has something of the Tartar spirit and shows a remarkable sense of rhythm and orchestration. Berg's "La Puissance de Rêve" is distinctly modern with unusual counter-

point and cacophonous effects. Rangström's Nocturne is a sensitive work, more lyrical than the others, and simpler. Alfven's Third Symphony is Wagnerian in theme, if not in execution, and has one movement, the Scherzo, which achieves a contagious folk-spirit of gaiety. As a conductor, Mr. Jarnefelt has authority and distinction, his leadership of the works was understanding and sensitive.

## Modern Staging at Berlin State Opera



The Arena in Act IV of "Carmen" as Staged in the New Production of the Bizet Work, at the Berlin Opera House, Based on the New Theories of Stage Designing

BERLIN, June 30.—The opera, scenically has always lagged behind the theater, and, even in Germany, the impresarios were slow to adapt the new theories of the advanced German stage designers. Now, however, the Berlin State Opera, is borrowing ideas from its neighbor, the Schauspielhaus, and is offering new productions of the old standbys in its repertoire. The new scenery is impressionistic or expressionistic, according to the type of opera. For "Carmen" it is the first, for "Tales of Hoffmann" the second. It replaces

the outworn sets of the realistic period, where grass grew and roses bloomed under the spotlights, with an interpretation of the spirit of the work, achieved in a few simple strokes. For "Carmen" and "Tales of Hoffmann," the latest operas to be remounted at the State Opera, the designers have made sets which, in themselves, create an atmosphere. Throughout the "Tales" there is a sense of the uncanny. In "Carmen" spaciousness is emphasized and a Spanish atmosphere reproduced, not by a comb and a shawl but by an arched gate, a rafted tavern or an arena in high colors.

## Covent Garden Opera Ends Season

LONDON, July 1.—The Italian season at Covent Garden ended last night with a performance of "Tosca," with Louise Edvina in the title rôle, Joseph Hislop as Cavaradossi, and Césaire Formichi as Scarpia. In the "Butterfly" production the night before Delia Reinhardt was acclaimed as Cio-Cio-San and Morgan Kingston as Pinkerton. The last novelty of the season was Ravel's "L'Heure Espagnole." Edna de Lima as the Wife of the old clockmaker bubbled over with fun and Octave Dua as her Husband presented a carefully detailed and accurate characterization, which seemed spontaneous. Edmond Warnery was the Poet. Pierre Renaud, the new conductor, made a decided impression in his handling of the work and his ability to achieve a perfect Gallic spirit.

ZURICH, June 26.—The orchestra of La Scala in Milan, now making a concert tour of Switzerland under Toscanini's leadership, gave a concert at the Town Hall of works by Haydn, Vivaldi, Siniagali and Richard Strauss.

KÖNIGSBERG, June 27.—The fourth East Prussian Music Festival was held in this university town, sacred to Kant, whose anniversary is being celebrated this year. A work eminently appropriate to this scene was Strauss' "Thus Spake Zarathustra," and the programs included also Beethoven's "Ninth," Handel's "Israel in Egypt" and a new atonal Quartet, Op. 32, by Paul Hindemith, played by the Amar Quartet.

## Munich Celebrates Strauss' Birthday

MUNICH, June 25.—During the Richard Strauss Festival in honor of the composer's sixtieth birthday, he was made an honorary citizen of Munich, and presented with the freedom of the city. At the National theater "Der Rosenkavalier," "Elektra," "Salome," "Feuersnot," "Ariadne auf Naxos" and "Josefslegende" were given. At the Odeon orchestral concert the suite from "Le Bourgeois Gentilhomme," "Till Eulenspiegel" and "Don Juan" were heard.

## London Orchestra and Leeds Chorus in Paris

PARIS, June 28.—Sir Edward Elgar and Dr. Henry Coward, at the Théâtre des Champs Elysées, conducted two concerts by the London Symphony and the Leeds Choral Union. Elgar's "Dream of Gerontius," his second symphony, and works by Parry, Handel and Berlioz were presented. The French part of the audience deplored the mélange and wished that the great English organizations had introduced them to works of the contemporary British school. The English section of the audience wished that the program had included some modern French works so that the musicians could demonstrate their appreciation of and sympathy with contemporary musical developments.

BERLIN, June 30.—Richard Strauss, as the last of a long list of birthday honors, has received the Prussian Order of Merit for Art and Science.

## New Bittner Opera Heard in Vienna

VIENNA, June 28.—Three days before the close of the season, the Staatsoper offered its last novelty, Julius Bittner's "Das Rosengärtlein." Bittner, as in his earlier operas, "Die Rote Gret" and "Der Musikant" is his own librettist. The opera, Wagnerian in scheme and symbolic in conception takes place on the banks of the Danube, near Burg Aggstein, in the thirteenth century.

It represents the conflict between East and West, the opposing theories of the woman of the harem and the typical German Gretchen, a problem which smacks more of twentieth century librettists than medieval robber-barons. It contrasts *Fatime* and *Witha*. *Fatime* has been brought from the Orient to rule the castle of Hadamar. *Witha* is a fishermaid of the proverbially blue Danube, the granddaughter of the ferryman. The difference in their attitude toward the lord of the castle furnishes the basis for the plot.

The book, like the music, develops an occasional modernity which seems incongruous to the theme. Staged in similar atmosphere to Wagner's gods and heroes, the work is replete with symbolism, some of it double-edged and confusing, an effect which is carried over into the music. There is a lack of unity in the style of the work, but there is an undoubted appeal in its color and vitality. Whether it will survive in the repertoire of the Staatsoper will be decided when it is repeated in October and the public verdict is handed down.

The production was excellent and the orchestra under the leadership of Karl Alwin, who seems to be the official Bittner conductor, played with spirit and an effort to clarify the music and emphasize the salient points in the score. Mme. Anday as *Fatime*, the soprano, acted and sang with a feline softness, and, in the emotional scenes, rose to an ecstatic pitch. Mme. Born was simple naïve and altogether lifelike in her characterization of *Witha*, and Mr. Hofer sang the leading male rôle effectively.

At the Metropol Theater the Czech opera company has been giving a Smetana cycle. In addition to the "Bartered Bride" and "Dalibor" both of which are known here, they offered "The Kiss," "Libussa" and several others, as well as Dvorak's "Rusalka." "The Kiss" was enthusiastically received. It has not been heard in Vienna since the Mahler régime, and, it is said, will be revived by Fritz Stiedry at the Volksoper next season. The company is from the Czech opera at Olmütz, the city whose opera houses were once the training school for the Vienna opera, where Maria Jeritzka and several of the other stars got their first hearing. Although there were no great singers, the company maintained an ensemble spirit and a general high level both of interpretation and voice, which made its work remarkable.

Bronislaw Huberman, violinist, back in the Vienna which acclaimed him as an infant prodigy, gave the last of a series of five concerts here as the season closed. Mr. Huberman still retains his old popularity, and at each of the concerts the "standing room only" sign had to be displayed.

## New Conductor for Cape Town Orchestra

LONDON, June 28.—Theo Wendt, conductor and founder of the orchestra in Cape Town, South Africa, has resigned owing to differences with the management committee, according to reports received here. He will be succeeded by Leslie Howard of Manchester, who has already left England for South Africa. Mr. Wendt, one of the most celebrated musicians in South Africa, has conducted the orchestra for ten years. Mr. Howard was a music master at Eton College and afterward at Westminster College until last year, when he went to London to take a post as conductor.

## Strauss Opera to Have Première at Dresden

DRESDEN, June 27.—The new Strauss opera, "Intermezzo," will have its première here instead of in Vienna, probably on Oct. 30, according to an announcement made by the Dresden Opera. The financial condition of Austria and the inability of the Government to finance another expensive production as well as Strauss' refusal to allow a performance without sufficient rehearsal, is said to be responsible for the change in plans for the première. A group of Strauss enthusiasts, some of whom backed the production of "Schlagobers," promised a guarantee of \$50,000 for the staging of "Intermezzo," but, as a result of the recent crisis on the Bourse, only half of the amount was subscribed.

VIENNA, June 29.—The Vienna State Opera has announced for production next season the latest work of Wilhelm Kienzl, a ballet pantomime, "Sanctissimum."



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# Jazz Music Not Such an "Enfant Terrible" After All But Clever Adaptation in Current Style, Says Seldes

By GILBERT SELDES

Gilbert Seldes, critic and champion of the modernists in all causes, was, until recently Managing Editor of *The Dial*. There and in *Vanity Fair*, to which he is a regular contributor, he developed the new theories which culminated in his book of survey and criticism "The Seven Lively Arts." Mr. Seldes, although trained in the Harvard tradition, takes his stand irrevocably against the pedantic and dull in art. He is a thorough musician and he likes jazz. He is a dramatic critic with irreproachable ideals of the theater and he likes vaudeville. He believes that Stravinsky is a genius, but that Charlie Chaplin and George Gershwin and Irving Berlin are too. In the jazz invasion of the concert halls, Mr. Seldes has come forth, in the field of musical criticism, as the Lawrence Gilman of the jazz orchestras and the Boswell of Paul Whiteman.



As far as is known, the first jazz concert in the world was given in Paris several years ago, under the direction of the brilliant young French musician, Jean Wiener. The first one in America was played by Paul Whiteman in Aeolian Hall on Feb. 12 of this year. The delay in America was due solely to that unhappy familiarity which breeds contempt. Although musicians in Europe had for years been praising American popular music, although

Darius Milhaud had been studying jazz orchestration and Stravinsky had written a rag-time, Americans knew the material too well to be impressed by it. It never occurred to anyone that our popular music, our syncopated dance tunes, and our jazz orchestras had musical interest.

On this account I sympathize with Mr. Whiteman in his effort to eliminate the word "jazz," although I think it would be better for us to eliminate our prejudices against the name. The confusions around the word jazz are so many that a few simple propositions may be used to clear the atmosphere.

- (1) There is no such thing as jazz music.
- (2) Jazz is a method of playing music.
- (3) The original jazz is now known as "sour music." It has points in its favor, but it has little to do with American music of the present day.
- (4) The present American popular music is a growing, developing and changing thing.
- (5) Until recently the method of jazz has been applied almost exclusively to one kind of music—music for the dance.
- (6) The instruments of the jazz band are wholly legitimate and the uses to which they are put create genuine music.
- (7) The jazz band is in reality a small orchestra.

## Jazz Merely Arrangement

Of these propositions, the first is fundamental. It means that whether you call it vulgar or refined you are compelled by the facts to recognize the work of a conductor like Whiteman as music. If you take the themes from Verdi's "Trovatore" and make a piano arrangement, or put *Isolde's* melody into the flute when you play the Liebestod from "Tristan" at a symphony concert, you are doing essentially the same thing as Whiteman does when he takes "Lime-

house Blues" and has it rearranged for his particular group of instruments. It has been the general superstition that all you needed to do in order to "jazz" a piece of music was to debase it. The truth is that eighty-five per cent of the music used by Whiteman is first made musically interesting by the treatment he gives it.

## New Material Demanded

Once you have separated the music from the treatment, the full significance of our current popular way of making music becomes clear. Until a few months ago most of the music played by jazz orchestras was music written to be danced. Sometimes a purely melodious song was adapted for dancing; sometimes an operatic air. But in the main the object was to provide one-steps and fox-trots. This accounts for the "monotony" which non-dancers object to, and it also accounts for the harmonic weakness of our popular music—because when you dance you must have one thing—a spirited and specific beat; and when you dance you are indifferent to harmony. On the other hand, the development of the orchestra has been so rich that it was possible for the music critic of the *New York World*, Deems Taylor, himself a notable American composer, to say that Whiteman probably knows more about a small orchestra than Richard Strauss.

As soon as the instrument was perfected it began to demand new material; it had won the praise of the experts and it simply had to be given new fields to conquer. Hence the appearance of the Whiteman band in the concert hall and hence—even more important—the beginning of music written for the small orchestra, music embodying characteristic American rhythms. Relieved of the necessity of considering the dancers' demand for two-four or four-four time and given every opportunity to exploit a wonderful orchestral combination to

its limits, American composers have before them the great chance of creating American music, not in imitation of European but in their own idiom.

The opportunity came with the man. If he had done nothing else, there would still be gratitude enough for Mr. Whiteman on account of his compelling George Gershwin to write his "Rhapsody in Blue." Here was the most promising of the younger composers, curious about all music, full of the spirit of American music and ready for anything. And his rhapsody proved the whole point about the development of American music. For it was treated even by the critics hostile to jazz as real music; at the same time it has its roots in the American soil. Its themes are American themes; its rhythms have the unmistakable beat and retard and syncopation of American popular song and dance music. But it is written to be heard, not to be danced. At one bound it takes jazz into a new field and to a new triumph.

All this is very far removed from the catcalls and tinpan noises of early jazz. It makes one wonder what the next step will be. One thing is fairly certain: that the word "popular" must not become a dead letter—the energy and gaiety of the old jazz, the dash and swing, must not be sacrificed; for these, and not ugliness and impudence and irreverence, are the basic things. At the same time the horizon perceptibly widens, and it is gratifying to note that America is, at long last, recognizing something of its own. We have at last come to agree with Europe that we have something precious in our hands.

## Concert Guild Now Manages Chamber Music Society

The New York Chamber Music Society is now under the exclusive management of the Concert Guild, according to an announcement by William C. Gassner.

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## EVA GAUTHIER NOT ONLY AN INTERPRETER OF JAZZ

Prima Donna Objects to Stubborn Association with Merely This Kind of Music

Eva Gauthier says she is tired of being referred to as a "jazz singer." It would be more just to call her a "Stravinsky" singer, because she has sung as many "Stravinsky" songs as she has jazz. Moreover, she insists that she never has sung any real jazz. It was not jazz that she sang last season.

"Real jazz cannot be sung," she points out. "What I did was to select a few popular songs with original melodies representative of the type whistled on the streets of any American village and present them as a group on my concert programs. The success I have had with this experiment was really beyond my expectations, both financially and as a feature of publicity."

"The idea occurred to me to take popular songs that had life in them, not the sentimental, saccharine, love-sick ballads we hear so much of, but songs with a 'punch' in them and 'go.' I tried to sing them with artistry. Such songs had previously been relegated to cabaret and vaudeville house, where singers with uncultivated, saw-tooth voices rasped them out. One of the composers of a song I selected was amazed when he heard my rendition of his effort. He did not know his song was so beautiful as he had never heard it 'just that way.'"

"So it simply occurred to me to sing these songs with 'tone and technic' as you might say, and see how people would receive them. They were enjoyed immensely, to say the least, and I had innumerable requests everywhere I went for them, even though they were not always scheduled on my programs."

"I do not think I lowered standards or made concessions to myself when I sang these numbers. Whether we like to admit it or not, our popular music is an element to be reckoned with."

## AVOIDS PLAIN TECHNIC

Ernst von Dohnanyi Spends Little Time on Abstract Mechanics

More and more the place of Ernst von Dohnanyi is being realized both by piano students and the musical world in general. The impetus he has given to the chamber music movement by his compositions and his appearances with chamber music organizations is widely acknowledged, especially in America, where Mr. Dohnanyi is in considerable demand for such concerts.

A serious, thoughtful, earnest musician, Mr. Dohnanyi is equally at home in the field of composition and conductorship. He says:

"I spend little time now on abstract technic, as so many pianists do, for it seems to me a waste of precious time. Of course, every pianist has some little mechanical routine, which he uses to oil up his machinery, so to speak; but that is an individual matter. I can say truly I have never practised technic to any great extent. I began to play the piano at six years and even in those early days read much at sight and played with other instruments. Thus I gradually evolved a technic of my own at the instrument."

## LONDON QUARTET AT HOME

Personal Qualities of Members Aid in Attracting Public

The London String Quartet is one of the most popular organizations of its kind in Great Britain, the members' personal following enhancing the musical esteem in which they are held. Their English manager has had no difficulty in filling all their time with engagements until they leave for America, and has already arranged details of a Spanish tour for next summer.

English and Scottish bookings call for concerts in the following cities: London, Glasgow (Glasgow Chamber Music Festival), Aberdeen, Edinburgh, Liverpool, Leeds, Cheltenham, Lincoln, Exeter, Torquay, Tunbridge Wells, Faversham, Haileybury, Kilwinning, Iwerness, Elgin, Forfar, Perth, Peebles, Carlisle, Dumfries, Locherbie, Nottingham, St. Andrews, Kirkcaldy, Dundee, Helensburgh, Chester, Blackpool, Darlington, Corbridge, Wakefield, Rochdale, Newcastle, Sunderland, Bridlington, Durham and

Wimbleton. On Dec. 15 they are scheduled to play at Bangor, and on Dec. 16 at Chelsea. The next day they sail for America.

## PUBLIC CAREER INVOLVES VERY STERN APPLICATION

Mabel Garrison Warns Students Against Lightly Embarking Upon Business of Professional Singing

"It is no sinecure to take up the career of a public singer," says Mabel Garrison.

"A career should be undertaken with the utmost seriousness, and with a realization of the labor and obligation involved. Because young singers seem to comprehend so little of this great undertaking, I usually advise them not to go in for it."

"Of course I receive many letters asking me to hear voices, and begging me to give advice. In nine cases out of ten I say: 'Don't go in for public singing; the labor and responsibility are so enormous. If you can love some other kind of work, follow that by all means. There is no success in anything without that primary essential, love of one's work, but unless you have exceptional vocal gifts, indomitable pluck and perseverance, keep away from music as a profession.'"

Miss Garrison, whose enviable position as a leading American soprano has not been won without a rigid training for the development of her exceptional gifts, says that the person who has never gone through the routine and ordeal of public appearances can have no idea of the difficulties involved.

"To come before a great audience," she continues, "which has paid liberally to hear you, is an ordeal in whatever light you view it. You must do perfect work, you must give of your very best. Less than your best will be detected at once. Young singers, blinded by the brilliancy of the stage and the attraction of what they believe to be the result of possessing a good voice, coupled with a little study, have no conception of the labor and the courage necessary for a public career."

## ISA KREMER IS IMITATED

Sincerest Form of Flattery Shown by Other Sopranos

A school of imitators of Isa Kremer has sprung up. In different parts of the country, many sopranos have attempted to sing Miss Kremer's repertoire and imitate her personality on the concert stage.

In Russia, Miss Kremer found the same thing happened soon after she made her first great success. She was so busy giving recitals that she had no time to go to Siberia, where there was a considerable demand for her services.

However, a singer had the bright idea to go there, advertising in large letters: "Répertoire of Isa Kremer" with her own name printed in small type. For a few seasons she succeeded, helping to make Isa Kremer's name even more popular throughout Russia.

Lately in Chicago, Miss Kremer met this singer, who had since married an American. Both husband and wife were at a recital given by Miss Kremer and afterwards, backstage, the young lady thanked Miss Kremer for the opportunity to follow in her footsteps.

Hulda Lashanska Spends Vacation at Lake Placid

Hulda Lashanska, soprano, who has been spending several weeks at Lake Placid, drove in an automobile to Ausable Chasm recently, remaining there for several days. She has returned to Lake Placid, where she will remain for the rest of the summer, going on further automobile trips from time to time.

Salvatore de Stefano, harpist, has been enjoying life at Woodmont, he says. Mr. de Stefano adds that he likes nothing better than to get out in the Sound in a bathing suit and swim while the ships sail by.

Jascha Heifetz sailed on the Leviathan from Cherbourg on July 15. After landing in New York, he will go to Narragansett Pier, where he has made his summer home for several years. He will give one concert at Ocean Grove, late next month.

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NEW YORK, JULY 19, 1924

## ENCOURAGING COMPETITIONS

WHILE the American composer is justified in complaining that many orchestral conductors are negligent in giving him a hearing, he cannot point to any lack of interest on the part of such public-spirited art patrons as Mrs. F. S. Coolidge, who has announced through the Berkshire Music Colony, Inc., a prize of \$1,000 for the best suite or sonata for piano and violin.

In Los Angeles, W. A. Clark, Jr., founder and sole guarantor of the Los Angeles Philharmonic, also offers \$1,000 for an original composition, with the difference that his prize is for a symphony or symphonic poem and is open only to residents of Los Angeles County. And if the American composer finds either of these competitions too narrow in its scope, he can turn to the money awards promised by the firm of B. Schott's Söhne in Mainz, Germany, to composers of any nationality for concertos in the chamber style.

The atmosphere seems to be pervaded by the competitive idea, than which there is no better stimulant to effort along any line. Winona Lake, Ind., has set aside more than \$1,000, in addition to other prizes, for a contest to be conducted for choirs, Sunday school orchestras, quartets and soloists in August. In New York, the Master Institute of United Arts has received from Mr. and Mrs. Curt Rosenthal an endowment providing for an annual women's scholarship of \$500, and announces that the directorate has founded a yearly prize for sculpture to be known as the Walt Whitman Scholarship. The impractical idealist may advance the argument that everyone should strive to the utmost of his ability without expectation of reward in any form; but he cannot

ignore the fact that, in our present stage of incomplete development, the incentive of a prize is likely to call forth talent that might otherwise lie dormant.

Not the least interesting phase of the competitive situation is the success of Margaret Starr MacLain, a student of the New England Conservatory in Boston, who has won the H. Wendell Endicott prize of \$200 and a year's tuition for her overture, "Durocha." Miss MacLain is only nineteen years old, but has the satisfaction of knowing that her overture is listed for performance by the Boston Symphony, and can point to a choral setting of the 114th Psalm with which she gained an Endicott prize two years ago.

All this is vastly encouraging to our young composers and performers, and should have the effect of spurring them on to further consecrated endeavor.

## STICKING TO THE BIG CITIES

AN interesting point brought out in a report of the season's work done by the American Orchestral Society is that "very few of the graduate students wish to leave New York, in spite of the fact that the Society advises every one of its graduates to start in orchestras of the Middle West and Pacific Coast before becoming applicants for positions in New York orchestras."

Here is a statement that throws strong light upon the lure of the big city and reveals a serious situation. It would appear impossible for all the ambitious young players to find employment in great art centers, and it is obvious that persons who know would not urge them to begin in the smaller places if their chances of getting on were not thus increased. Yet it is in large cities like New York and Chicago, where they are not needed, that many students would remain in preference to making a start in less-congested centers where the training they have received would be of inestimable value. It is the old, old story of trying to find a royal road to music, of hoping to reach the top—or some point not far below it—before all the intervening ground has been thoroughly covered.

It should be borne in mind that the Society does not say to its graduates: "You must never expect to play in a metropolitan orchestra"; but only: "Wait until you have first gained experience somewhere else."

The attitude of students who are reluctant to take this advice indicates a wish to advance themselves rather than a desire to serve the cause in which they are enrolled. These young musicians do not realize, perhaps, that in taking this stand they are limiting their opportunities and cramping their powers of expression.

If the Society should add to its already practical course of instruction a series of lectures to students on how to shape their careers, laying stress on the wisdom of modest and effectual beginnings in the place of unwise and generally futile attempts to scale the heights at a bound, it might still further increase its notable service.

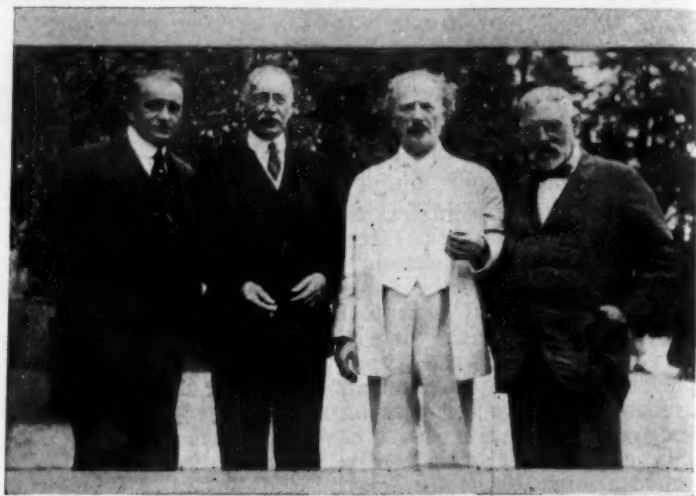
IN place of oratorio, opera will dominate the annual summer festival at Asheville, N. C. It is the picturesque thing that attracts these days, even song recitals in costume are becoming increasingly frequent, though heaven is witness that some of the gowns worn in concerts by prime donne in the good old days of the towering tiara, the jeweled dog-collar and the sweeping train were fanciful enough.

MEN formed the major part of the audience which heard the free orchestral noon-time concerts given by the Sunday Symphonic Society in New York under Josiah Zuro. This comparative absence of women is explained by a feminine enthusiast on the ground that they were probably busy at home preparing dinner.

## Two Weeks' Notice Essential

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## Personalities



King of Pianists Entertains at Swiss Villa

Following a triumphal series of concerts in Belgium and a visit to Paris to give a benefit concert for the former pupils of the Conservatory, Ignace Paderewski is spending his mid-year leisure at his summer home, "Rion Bosson," at Morges, Switzerland. Here the pianist and Mme. Paderewska recently celebrated their silver wedding anniversary. Many musicians annually visit the Paderewskis here. In the picture the pianist is shown with Ernest Urchs of Steinway & Sons at the right. The others in the picture are (extreme left) Dr. Henryk Orpienski, director of Posen Conservatory, and T. Adamowsky of Boston, violinist and former member of the Kneisel Quartet.

Dohnanyi—In appreciation of the services which Ernst von Dohnanyi has given to his native country, through his talents as a composer, conductor and pianist, the Hungarian State last month conferred upon him the title of "Oberregierungsrat," or member of the highest government board. This honor is reserved for those who have brought distinction upon their country.

Bucharoff—The American composer, Simon Bucharoff, whose grand opera, "Sakakra," with a libretto by Isabel Buckingham, will have its first performance in Frankfurt next October, will later visit the United States. He will hold a piano class in America, and will appear in concert as pianist, probably presenting his own works. Mr. and Mrs. Bucharoff are now resident in Salzburg.

Levenson—The call of the plashing waves has sounded with especial insistence in Boris Levenson's ears all through the late spring. The Russian composer has packed up his household belongings and betaken himself to a New York seaside resort—Brighton Beach, to be exact—where he plans to spend his days in a swimming suit and to gain inspiration from the tang of salt air and sunshine.

Crooks—A postcard received from Richard Crooks, tenor, contains the information that he is enjoying Paris "to the limit." "The only fault I have to find," writes the tenor, "is that there are such wonderful things to eat here, and a tenor has to beware always of his waist line!" Mr. Crooks is not singing publicly this summer, but is devoting all his time to coaching and studying, when not taking in the sights of the French capital.

Peterson—In celebration of the recent wedding of May Peterson, soprano, formerly of the Metropolitan Opera, and Col. Ernest O. Thompson, a Texas newspaper printed the headline: "Colonel Meets Victory Where Napoleon Met Defeat." It relates that it was on the field of Waterloo that Miss Peterson, then living in Europe, met Col. Thompson last year when he was in Brussels as a delegate to the World Congress of Allied War Veterans.

Morgan—When Rhys Morgan, tenor, returns to New York from his summer holiday he will have qualified to understudy Douglas Fairbanks or William S. Hart as a strenuous "movie" actor. He will come back to New York to begin his next concert season in October in Carnegie Hall. Meanwhile he will journey to Chicago by railroad. From Chicago he is to be an airplane passenger to the Yellowstone Park. After that he will motor to Los Angeles and other Pacific Coast cities. He plans a bronco journey into Mexico, and then a steamer trip through the Canal back to New York.

Mellish-Telva—On her recent trip to Europe, Mary Mellish, soprano of the Metropolitan Opera, took part in the ship concert in aid of British and American seamen's institutions. The artist's program included songs by Dvorak, Wintner Watts and Scott. With Marion Telva, contralto of the Metropolitan Opera, she sang the Barcarolle from "Tales of Hoffman." Miss Telva likewise contributed a song group, and later entertained a party of five at dinner. The guests included Miss Mellish, R. Lambert, chief engineer of the Berengaria, and Mr. and Mrs. Herbert F. Taylor of New York.

Papi—The rapid tempo at which the Metropolitan Opera conductor takes his average day at Ravinia makes Arnold Bennett's "How to Live on Twenty-four Hours a Day" sound like a lazy man's Lento. Says Gennaro Papi: "I am up at eight o'clock. As I lie in bed I study new scores and plan new effects. While dressing, eating and motoring to the park I am thinking of the day's work ahead. At ten the artists' rehearsal begins, at eleven-thirty the orchestral rehearsal, at two-thirty the piano rehearsals (while the musicians eat!) and from three until five or after a general rehearsal. Then home to dine, change my clothes, and return by seven. After that nothing to do but conduct the opera and go to bed after midnight!"



# Point and Counterpoint

By Cantus Firmus, Jr.

## Out of the Forgotten



THIS is not the title of a sentimental lyric beginning "Out of the Nowhere . . ." but of a learned study of evolution which recently came to hand. At least it probably represented the current opinion of evolution at a quarter past four two years ago come Christmas, when a college professor sat him down and began. The ideas on this interesting subject change as rapidly as the whizzing foreign exchange rates of recent years. The bearings on music of the opus appealed to our curiosity, especially as the first page of the prospectus showed a remarkably robust-looking simian, labelled "Chimpanzee Suzette, Whose Terrific Power Was Tested by the Author of the Above Book."

She was a *Brünnhilde* of the Keyboard, if ever our orbs have sighted one! And we would give more than fifty cents to hear Suzette's performance of the *Marche Militaire*. We are pretty confident about weight, though not of relaxation, in her piano technic.

### Fascinating Family Facts

WE read that "right here the book plunges into a world of Fascinating Facts about the evolution of man and his nearest animal relatives from their humble ancestors." Humble, indeed! "The reader will be absorbed, fascinated, delighted beyond expression," the circular cries lyrically. "Hundreds of deeply interesting facts about those marvelous relatives of ours, the chimpanzees, orangs, gorillas, gibbons, baboons, etc."

The object of the whole work is harmony—but not the orthodox harmony, we gather. Probably a perusal will leave the reader in something of the state that an evening of Composers' Self-Aid Organizations, or Tonkünstler Shooting-Matches, confers on the subscriber. A parallel tenth is nothing to being brought face to face with a sisterly Suzette or a baboon who calls one cousin.

### Neither Nor Both

ASPIRING VOCALIST "What I wish to know is, am I a bass or a baritone?"

Voice professor: "You are not."  
A. T. M.

### "Punch's" Own Directory

FROM the supreme font of trans-Atlantic humor, London *Punch*, we gather that certain musical specimens are familiar to the British studio. We read a list of burlesque press notices that have, if anything, a familiar ring: "I have no hesitation in saying that no one knows more about the Medulla Ob-

longata or the Pineal Gland than Miss Squinchler."

"Supreme sophistication combined with unbridled primitive instinct."

"Mr. Lumley sings as no one has ever sung before."

Most delectable is the case of "Hector Gorm, the Vegetarian Tenor, who has sung before three Royal Courts, and was partially eaten by cannibals when touring with Mr. Bamberger in the Solomon Islands. Available for Harvest Homes, Fruit Festivals and Belligerent Bean-Feasts."

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### Musical Mottoes

FOR Out-door Opera in New York:

"'Tis better to have sung and closed, than never to have sung at all."

For an Eminent German Composer: "Who steals my Ballet themes steals trash, but he who filches from me my birth date takes that which not enriches him but leaves my parsnips butterless."

For the "Symphony Pathétique": "Pan if you must this old gray score, but spare my admirers fond and true."

For a Dynamic Conductor from the Zuyder Zee: "The quality of music that's not strained, that droppeth like the gentle dew from bâton, has never swelled subscription list nor throttled snores of auditor."

For a New York Choral Organization: "I canna sing the old songs; give me a choral symphony in praise of Nature, Mahler or the clank of skeletons. What is a concert without Marschner, Bruckner or augmented tympani?"

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### Artists All

A NEWS item from the West relates that an Iowa baritone will open a school for voice instruction and for stutterers. He is offering two scholarships, one to an alto singer of talent and the other to a stutterer. Probably *vibrato* is the desideratum.

# STEINWAY

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"Boris Godounoff," "Prince Igor," "The Demon."

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### Locating Songs

Question Box Editor:

In what light operas do the following songs occur? 1, "Ammonia! Ammonia!" 2, "Love's the Pleasure, Love's the Pain"; 3, "Prithee, Pretty Maiden" or "Tell me pretty maiden" (I am not sure of the words in this case); 4, "In the Story Books"; 5, "Oh, My Dearest Love I Implore Thee!"

X. X. X.  
Watervliet, N. Y., July 5, 1924.  
1 and 2, "The Charlatan" by John Philip Sousa; 3, They are two separate songs, the first is a duet in "Patience" by Gilbert and Sullivan, and the second in the Sextet from "Florodora"; 4,

"Princess Chic" by Julian Edwards; 5, "La Périchole" by Offenbach.

???

### The Metropolitan Chorus

Question Box Editor:

To whom should I apply for admission to the chorus of the Metropolitan Opera Company? 2, Does one have to be an accomplished singer to join? 3, Will they take beginners?

Singer.

New York City, July 5, 1924.  
You would probably have to join the chorus school before being admitted to the chorus unless you are familiar with the choruses of a number of operas. Write to Edoardo Petri, care of the Metropolitan Opera Company for exact information.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Violin Pieces by Americans

Question Box Editor:

Please name a few pieces of medium difficulty for violin by American composers.

C. D.

Neenah, Wis., July 5, 1924.  
"Un Souvenir," by J. W. Metcalf; "Berceuse," by Albert Spalding; "Melodie," by Charles Huerter; "A Southern Melody," by Gaylord Yost; "La Captive," by Mrs. H. H. A. Beach; "Elégie," by William Arms Fisher.

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### South American Songs

Question Box Editor:

Could you give me the names of some of the patriotic songs of South American countries? I should like the titles in both the original languages and in English.

C. M. V.

Toronto, July 2, 1924.  
"At last on Brazil" (Amanheceu final-ments) Brazil; "Ye Mortals, All Hear!" (Oid Mortales) Argentina; "Glory to the Brave Men" (Gloria al Bravo Pueblo) Venezuela; "We salute Thee" (Salve, oh Patria) Ecuador; "Guatemala, Around

Thy Free Banner" (Guatemala, en tu Limpia Bandera) Guatemala.

???

### About the Piano

Question Box Editor:

It the piano classed as a stringed instrument or a percussion instrument?

X. Y. Z.

Shreveport, La., July 12, 1924.

As a percussion instrument because the tone is produced by the striking of the strings by the hammers.

???

### Representative Operas

Question Box Editor:

Kindly list four representative operas of the German, Italian, French and Russian Schools.

V. T.

St. Joseph, Mo., July 5, 1924.

German: "Meistersinger," "Rosenkavalier," "Freischütz," "Hänsel und Gretel"; Italian: "Aida," "Tosca," "Jewels of the Madonna," "Lucia"; French: "Faust," "Pelléas et Mélisande," "Huguenots," "Manon"; Russian: "Coq d'Or,"

## Contemporary American Musicians

No. 336  
David Saperton

DAVID SAPERTON, pianist, was born in Pittsburgh, Pa., Oct. 20, 1889, his father being a prominent

physician of that city. Mr. Saperton was educated in the Pittsburgh public schools and by private tutors. At the age of six he began the study of piano with his grandfather and also studied harmony and counterpoint with him. Mr. Saperton made his first public appearance when ten, playing the Mendelssohn G Minor Concerto with orchestra in Carnegie Hall, Pittsburgh. The same year, 1899, he moved to New York, where he studied with August Spanuth and Rafael Joseffy. He gave his first New York recital in Mendelssohn Hall in 1904, and the following year played the Chopin E Minor

David Saperton

Concerto with orchestra at one of the Metropolitan Opera House Sunday Night Concerts. He then journeyed to Berlin, where he continued studying with Spanuth, and later went to Busoni and Godowsky, taking harmony and counterpoint with Hugo Kaun. He made his European debut in Berlin in joint recital with Geraldine Farrar in 1908, playing subsequently in 180 cities in Germany, Austria, Hungary, Italy, Russia and the Scandinavian countries. In 1910 Mr. Saperton returned to America and appeared in recital throughout the country. He was soloist with the New York Philharmonic in 1913. During the season of 1914-1915 he gave ten recitals in New York (six of which were given in Aeolian Hall in one week) without repeating any composition in the entire season. During the following years he appeared extensively in recital and taught in various localities, giving the first American performance of Karol Szymanowski's Sonata for Piano. Mr. Saperton has been engaged by Josef Hofmann as his sole assistant at the Curtis School of Music, Philadelphia, and will also be head of the piano department of the Beechwood School at Jenkintown, Pa.



# Gay Songs Make Singers for People's Chorus

Love of Beauty Manifest in Weekly Rehearsals Led by Lorenzo Camilieri—Spirit of Youth Prevails Among Singers of All Ages—Varied Activities Governed by Democracy



WE do not scream, we do not cry, we do not squeal; we sing!"

So says Lorenzo Camilieri, conductor of the People's Chorus of New York, at rehearsal; and never did a leader speak more truly. The People's Chorus sings with a purity of tone that a more pretentious choir might envy.

The secret of this success is enthusiasm. Mr. Camilieri has not devoted himself to the People's Chorus for more than eight years because a directorate pays him a salary, nor have the 300 odd members joined from any ulterior motive. It is a love of music, a deep-rooted wish to bring out some of the happiness and beauty that lie within the reach of all,—if hidden from sight at times,—that animates every individual connected with this organization.

"This singing keeps us young," Mr. Camilieri reminds his choristers; and the spirit of youth that he radiates is reflected in the attitude of gray-haired men and women as he takes them, step by step, through conventional exercises that are transformed into something pleasurable under his magic touch, up to part-songs and operatic choruses. Not that all the members of the Peoples' Chorus have passed the stage of youth by any means. Many have still to reach an age of maturity, but none seem conscious of any other sense than that of health and power.

## No Lugubrious Music

It is noticeable that the repertoire of the Peoples' Chorus contains practically no doleful music. "Kentucky Babe," "How Lovely Are the Messengers" from Mendelssohn's "St. Paul," "Creation's Hymn" by Beethoven and the Bridal Chorus from "Lohengrin" are typical of the pieces chosen for practice on Monday nights, when the advanced section of the choir meets.

"There is peace in lovely harmonies," Mr. Camilieri tells his singers as he illustrates a smooth modulation and decries sudden changes of key such as modernists delight in. It is peace he would, and does, establish in the minds and hearts of his followers. Musical strife he will not allow, for Mr. Camilieri is frankly on the side of the classicists and believes modernists have lost the art of writing effectively for the voice.

In the eight years, and more, of its life, the Peoples' Chorus has continued steadily active without a holiday. Entering upon its ninth year, this chorus now meets on Monday, Thursday and Friday evenings in the High School of Commerce. Elementary work is done on Thursday night, the more advanced section meets on Monday, and Friday is given over to the oratorio class. To watch Mr. Camilieri teach a new composition is to experience amazement at the quickness with which the singers absorb notes and time so thoroughly

that they can soon turn their attention to details of diction and expression. This is accomplished, of course, through a power of concentration; but a concentration attained with a spontaneity that makes it almost unconscious on the part of those achieving it.

## All Practically Free

Mr. Camilieri gives his services to the Peoples' Chorus without money and without price, and membership is practically free, the fee being only fifty cents a month. The money accruing from these fees has been virtually the only source of revenue, and the sole conditions of membership are that the applicant has passed the age of childhood and can read. About 150 numbers comprise the repertoire at present in use. These include folk-music like the Volga Boatmen's Song, "All Through the Night," and a love song from Thuringia; Handel's Largo and the Largo from the New World Symphony arranged for voices, the Barcarolle from "Tales of Hoffmann," an adaptation of the "Beautiful Blue Danube" Waltz and works by American composers such as Harry Rowe Shelley.

## PIANISTS END PARIS STUDY

Students of David Mannes School Receive Certificates for Work

PARIS, July 2.—A number of events, including a reception given by the Association for Artistic Expansion and an examination at the Ecole Normale de Musique, ended the activities here of pianists from the David Mannes Music School in New York. The reception was given for the five students sent on Walter Scott scholarships for Alfred Cortot's May and June classes. They received certificates from the association in recognition of their work. The association also presented each pianist, through Mr. Cortot, with copies of works by Debussy, Franck, Ravel and Fauré.

Mr. and Mrs. Mannes, directors of the New York school, arrived in Paris in time for the reception and for the examination, at which time seven pianists from the school and two from Boston were awarded the "License d'Execution" of the Ecole Normale de Musique by a jury of six. These were M. Morpain, professor at the Conservatoire; José Iribia, concert pianist; Laurent Ceillier, professor at the Ecole Normale; Mlle. Cortot, sister of the pianist; Mme. Dumisnil and Genevieve Dehelly.

Earlier in the week a tea was given by Arthur Shattuck, American pianist, for the students. All the Americans, numbering about twenty, who arrived with Bert the Bert, Mr. Cortot's representative at the New York school, gave a tea for Mlle. Bert before dispersing for vacations in America, England, France, Switzerland, Denmark, Germany and Belgium. The association will give a reception for Walter Scott, upon his arrival early in July.

The title of the Peoples' Chorus gives the keynote of its character. There must be a strong hand within the velvet glove Mr. Camilieri wears, but his manner is without a hint of autocracy. Perhaps Nancy Rupley Armstrong, executive director, comes before the choir with a plan for a boat trip. "Would you like it?" she asks. And the answer comes in an emphatic "Sure!" from a dozen throats at once. A bass or tenor suggests the choir sing on board the vessel. Everyone feels the welfare and honor of the organization are his. Sometimes a visiting artist contributes a few solos, when the visitor has the satisfaction of knowing that his, or her, audience listens with critical appreciation. Rehearsal over, Mrs. Armstrong and Mr. Camilieri become centers of little groups that crowd around to talk over some point in operations, or—just to chat.

It is worthy of note that a part-song written by Mr. Camilieri and dedicated to the Peoples' Chorus, is a setting of a verse by A. E. Hamilton entitled "Comfort's Art." All the action and art of the Peoples' Chorus is, in truth, comfortable. PHILIP KING.

## SHREVEPORT HEARS TENOR

Artist Living at Atlanta Visits Home Town for Concert

ATLANTA, GA., July 12.—Byron Warner, tenor soloist at the First Presbyterian Church gave a concert recently with Olivia Allen, soprano, in his home town, Shreveport, La.

Mr. Warner has made Atlanta his home for several years, studying with Margaret Hecht, an operatic artist who formerly lived in Vienna. Mr. Warner possesses a lyric voice of appealing quality. His program at Shreveport included "Una furtiva lagrima" from "L'Elisir d'Amore," "Ma Maison" and "Carnaval" by Fourdrain, "Vesti la giubba" from "Pagliacci," Cadman's "Call Me No More," "Speaks" "Sylvia," Dvorak-Fisher's "Goin' Home," the "Wreck of the Julie Plante," by O'Hara; "Vaghissima Sembra" by Donaudy and Mattei's "Non e ver." Miss Allen sang "Voce di Primavera," by Strauss, "Depuis le jour" from "Louise," Fourdrain's "Le Papillon," the "Lass with the Delicate Air," by Arne; Homer Samuels' "Pierrot," Harriet Ware's "By the Fountain," Theresa del Riego's "Hayfields" and "Butterflies" and "Caro Nome" from "Rigoletto."

These two artists alternated in playing the accompaniments. In their duet numbers, "Morning of the Year" by Cadman, "Sweethearts" by Romberg and an excerpt from "Madama Butterfly," Marie Wilson Voss played the accompaniments.

Mr. Warner's return to his home was a triumph. After another year with Miss Hecht, he expects to go abroad for practical experience in operatic study. HELEN KNOX SPAIN.

## Lenox String Quartet to Tour West

The Lenox String Quartet will make an extended western tour late in February and early in March, returning to more than half the cities they visited last season. They continue under the management of Evelyn Hopper.

## Michael Press Pays Visit to Germany

Michael Press, violinist, is spending the summer with his family in Germany. He expects to return to America late in September to take up his work with the Curtis Institute of Music in Philadelphia. He will be heard in recitals in New York and other cities during the winter.

## Leo C. Miller to Conduct Classes in National Academy, N. Y.

St. LOUIS, July 12.—The National Academy of Music, New York, has engaged Leo C. Miller of this city to conduct the first St. Louis normal class,

based upon the university course of music study. The extension department announces the class will convene on twenty consecutive Monday mornings, starting Sept. 8. Mr. Miller is a pupil of Rudolph Ganz and has studied under Hugo Kaun, Edgar Stillman-Kelley and Ferrucci's Busoni. HERBERT W. COST.



Jeannette Vreeland, soprano, was a soloist with the Cecilia Society of Ridgewood, N. J., recently, singing with success.

Singing at two of the three concerts that comprised the recent festival in Halifax, N. S., Grace Kerns, soprano, was received with enthusiasm.

Anna Schulman, California pianist, who has been spending the season in New York teaching and coaching, has returned to Los Angeles for the summer.

Hans Kindler, 'cellist, now in Europe, will return to America in time to play at the Worcester, Mass., Festival on Oct. 9.

Fraser Gange, Scottish baritone, has been elected a member of the Clan MacDonald in recognition of his concert with Amy Evans for the Hebrides Relief Fund.

Lenora Sparkes, soprano of the Metropolitan Opera, has completed a five weeks' tour as soloist with the Minneapolis Symphony, visiting fourteen States.

Milo Miloradovich engaged as soprano soloist with the New York Symphony for August at Chautauqua, N. Y., will start her transcontinental tour early in November.

Negotiations have been concluded by her managers, Haensel and Jones, for a recital by Marie Sundelius, soprano of the Metropolitan Opera, in Mansfield, Ohio, next season.

Mischa Levitzki, pianist, will play at the Berkshire Festival, Pittsfield, Mass., in September. His first New York recital next season is announced to be given in Carnegie Hall on Jan. 13.

Ernest Davis, tenor, will sail for England on the SS. Zealand on July 31 to fulfill engagements with the Queen's Hall Symphony at four promenade concerts in August and September.

Sascha Jacobsen will leave his farm at Gansevoort, N. Y., for a few summer concerts in August. These will include appearances at Cornell College, Ithaca, at State College, Pa., and at Bar Harbor, Maine.

Sigrid Onegin, contralto, has been engaged for her second consecutive appearance at the Maine Festival, under W. R. Chapman. Mme. Onegin's tour, under the management of Arthur Judson, is almost completely booked.

Samuel Gardner, violinist, has gone to Montclair, N. J., with Mrs. Gardner for the summer. He will visit New York two days each week to carry on his teaching at the Institute of Musical Art.

Two new Flonzaley Quartet records have been issued by the Victor Company. They are the Molto lento movement from Rubinstein's "Music of the Spheres," and the Scherzo from the quartet No. 3 in E Flat Minor, by Tchaikovsky.

Ossip Gabrilowitsch will next season appear as pianist with all three major orchestras in New York, having been engaged as assisting artist in concerts with the New York Symphony, the Philharmonic and the State Symphony orchestras.

Rozsi Varady, Hungarian 'cellist, sailed recently for Europe where she will be heard this summer in recitals and in concerts with orchestra. Miss Varady is to return to America early in the autumn for bookings arranged by Arthur Judson.

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## KANSAS CITY GIVES SUMMER CONCERTS

### Better Bandstands Are Planned for Outdoor Musical Programs

By Frederick A. Cooke

KANSAS CITY, KAN., July 12.—A twenty-six piece mounted military band is being organized here by C. Robert Barnes, conductor and composer, as part of the 114th Cavalry, one of the show units of the Kansas National Guard. The cavalry band was brought here in the face of spirited bidding by the principal cities of the State.

The need of adequate bandstands for concerts in the various parks became more apparent than ever during the recent Shrine convention in Greater Kansas City. Many of the bands appeared in concert here, but were hampered by inadequate or merely temporary bandstands. Bandstands are expected to be included in this year's city improvement plans. With the completion of the Memorial Auditorium this fall, many conventions are expected here, so the improvement is sorely needed for the accompanying concerts.

A concert was given recently in the Rosedale Latter Day Saints Church by Eugenia Root, violinist; Dorothy Brooks, reader; Martha Crinklaw, soprano; Lester Fowler, tenor; Caroline B. White, pianist, and Alice Gray, contralto. A new organization, the Nordell Violin Club, has been formed by Elvira Nordell. Aileen E. Showalter is president.

Thyrza Pfalzgraf, president of Theta chapter of the fine arts sorority, Lambda Phi Delta, was a delegate from her chapter to the convocation of the sorority at Northwestern University, Evanston, Ill. Other delegates from the Kansas City chapter were Helen Olson and Mrs. O. F. Harris.

Frances Bowerman, Dora Creekbaum, Imo Thomas and John Murray, constituting a mixed quartet, appeared in recital at the First Baptist church recently. Miss Bowerman, graduate of Horner Institute, will leave for Casper, Wyo., where she will organize a vocal studio. The Horner Institute of Fine Arts has begun its summer term of eight weeks.

Margaret Helen Seymour played accompaniments for the operetta which was a feature at the commencement exercises of the Horace Mann School. She is a pupil of Mrs. E. A. Schenck. The junior department of the Ethel van Stover Music Club gave a costume recital at the Emerson Park Christian Church in the Argentine District recently. Irene Haljerson, a pupil of Edna Forsythe, appeared in song recital at the Messiah Lutheran Church. Dorothy Lindgren, pianist, assisted. When the Church celebrated its thirtieth anniversary by special musical services, the director, Ethel Julin, and Elvera Nordell and Mrs. Carl Larson, violinists; Mrs. Paul Esping, organist; Ethel Gottfried, pianist; Irene Haljerson and Helen Olson, sopranos, were soloists.

The Eldora Scott Buckles Junior Music Club met at Mrs. Buckles' studio on Ruby Avenue, and presented a short program and elected officers for the coming year.

Among other recent events were a private recital at the home of Mrs. A. H. Buckley by Eva Broddus, soprano, and Esther Broddus, harpist; a program at the Horner Institute of Fine Arts by pupils of Alberta Boehm and Mildred Dillon, and a concert by the Baker University Quartet at the London Heights M. E. Church.

#### Many Register for E. Robert Schmitz Master Class at Madison

MADISON, WIS., July 12.—After filling many concert engagements during three months spent in Europe, E. Robert Schmitz, pianist, is en route to Madison to open his master class on July 15. Pupils are registered from all parts of the country. Both old and modern music will be presented in the special class in interpretation.

#### Lima Kiwanis Harmonic Club to Sing at Eisteddfod

LIMA, OHIO, July 12.—The Lima Kiwanis Harmonic Club, which took principal honors at the Youngstown Eisteddfod recently, will participate in the International Eisteddfod to be held

at Pittsburgh next year. The Lima choir won the \$1,000 prize for best mixed chorus, as well as prizes for mixed quartet singing. Mark Evans is conductor. The chorus is made up of 145 voices. An interesting event prior to the Youngstown trip was the joint concert arranged by Donald D. John, in which the Harmonic Club had the assistance of the Gibsonian Orchestra of Kalamazoo, Mich., in a Memorial Hall program.

### Ernest Hutcheson Opens Classes at Chautauqua with Large Attendance



Ernest Hutcheson, Pianist

CHAUTAUQUA, N. Y., July 12.—Ernest Hutcheson has opened his piano master classes here with a capacity enrolment. Among the members of this class are Frances Hall, who made her debut with the New York Philharmonic, and who has been engaged for appearances in New York and as soloist with orchestras in the coming season. Jerome Rapaport, boy pianist, whose New York recitals attracted considerable attention, is also a member. Among other pupils is Josephine Rosensweet, who, although still in her teens, has been heard as soloist with the Detroit, Cincinnati and Chicago orchestras, and Muriel Kerr, thirteen-year-old Canadian pianist, who won the Percy Grainger Scholarship at the Chicago Musical College.

### With the Vacationists

[Continued from page 5]

an ardent disciple of Isaak Walton, and is very proud of a good catch. A big haul has so often been an empty boast of some fishermen, however, that Mr. Proschowsky had a photographer on the spot to produce evidence of his fisherman's luck.

Ellen Buckley, soprano, has engagements which keep her in New York for most of the summer, but it is only a matter of minutes to reach a golf course, and she plays every clear day. Among her New York engagements this summer was one with the New York University summer course of concerts, which she was scheduled to open on July 15.

#### Boston Has Big Appropriation for Summer Band Concerts

BOSTON, July 11.—The Metropolitan Park Commission announces that the band concert season will be in full swing in Greater Boston parks and beaches, including Revere Beach and Nantasket Beach commencing today and continuing until Labor Day. The appropriation this year amounts to \$19,342. The regular band concerts provided by the city will be given in the Parkman Bandstand, Boston Common, and at other recreation points within the city's limits.

W. J. P.

WASHINGTON, D. C., July 12.—Florence Howard, until now soprano soloist at the First Baptist Church here, has resigned her position. Miss Howard will go to New York for more extended study during the coming season.



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The Preparatory Department is conducted by its own faculty of experienced teachers under the personal supervision of the Director and a Council of the Faculty of the Conservatory. A complete list of the members of the faculties of the Institute, and a full description of all the courses offered, will be found in the catalogue, which will be mailed upon request. The function of the Preparatory Department is to give a sound preparation to students, including beginners, for the advanced and master classes of the Conservatory Department. To this end complete coordination between the instrumental and theoretical instruction will be maintained.

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## Chicago's Concert Halls Filled for Summer Events by Leading Artists

[Continued from page 1]

nelli once more gave distinction to the rôles of *Aida* and *Radames*. Ina Bourskaya was effective as *Amneris* and Giuseppe Danise made a convincing *Amonasro*. The cast was completed by Louis D'Angelo, singing splendidly as the *King*. Gennaro Papi conducted with his usual authority. Lucrezia Bori, making her sole appearance of the week as *Juliet* on Friday night, sang brilliantly, with Armand Tokaty as a rich-voiced *Roméo*. Mr. Rothier was *Friar Laurent*, Désiré Defrère the *Mercutio* and Mr. D'Angelo *Capulet*, all winning emphatic praise. Other rôles were ably sung by Giordano Paltrinieri, Paolo Ananian, Miss Correnti and Mr. Derman. Louis Hasselmans conducted in a musicianly manner.

Eric De Lamarter finely conducted the four Ravinia orchestra concerts. Jacques Gordon was much applauded as violin

soloist on Sunday afternoon. Monday night's artists were Merle Alcock, contralto; Virgilio Lazzari, bass, and Mr. Gordon, each scoring an individual success. At Thursday's matinee for children the "Toy Shop Festival," given by junior members of the Highland Park Y. W. C. A. under Mrs. John Scott, was a happy addition to the program. Yesterday afternoon music of northern and eastern Europe was represented.

### Fannie Bloomfield Zeisler Heard

CHICAGO, July 12.—Fannie Bloomfield Zeisler was heard in a piano recital last night as the third soloist in the Chicago University of Chicago series, given this summer at Leon Mandel Hall. A large audience, part of which had to find seats on the stage, listened with great pleasure to an excellent program. Chopin's Sonata in B Minor was the chief number. It was preceded by a group consisting of three pieces by Scarlatti and four

by Chopin, and followed by a group of similar length made up of miscellaneous compositions.

The pianist's impeccable technic and beautifully polished tone gave the Scarlatti music that flawlessness of form and surface which is so essential to it, and these same qualities were among the virtues made plain in Mme. Bloomfield Zeisler's playing of Chopin's works. The sonata was read with great dignity and unflinching clarity. It was played without interruption and the first three movements led into an unusually rapid performance of the Finale.

A summer audience made up not only of admirers and friends, but also of transient vacation-time students, found in the last group a number of items which must have been chosen with the time of year well in mind. Theodore Otterstrom's two delightful sketches, "The Mosquito" and "The Dragonfly," brought laughter from many. Brockway's Serenade also interested, and music by Liszt, Moszkowski and Schuett was found further agreeable material. Works by Chopin and Poldini's "Dancing Doll" were extra numbers.

Mme. Bloomfield Zeisler's scrupulous taste and her uncompromising standards of workmanship were in evidence, as always.

### Pattison in Virginal Program

Lee Pattison, continuing his lecture-recitals at the Gunn School of Music, played on Wednesday afternoon, illustrating the piano works of Purcell and other writers of the Elizabethan school as well as those of Bach. A feature of the recital was a performance on a reconstructed virginal of the 17th century.

Boza Oumiroff, baritone, and his wife, Ella Spravka, pianist, were heard in joint recital at Bush Conservatory Recital Hall on Thursday. Mr. Oumiroff, who is well known to Chicago concert-goers, sang arias and songs by modern German and French composers, as well as three of Dvorak's "Biblical Songs," for the accompaniments of which a string quartet and piano are used. Mme. Spravka, whose appearances are always of unusual interest to musicians, played Mendelssohn's Variations Sérieuses and music by Chopin and Liszt.

### Kimball Company Plans Series

The Kimball Company plans a resumption of free Friday noon concerts in Kimball Hall in the fall. A new four-manual Kimball organ will be installed for these events. The first series of concerts, given last season, covered nine months and was ended on June 27. In the final concert Helen Derzbach and Edith Orenstein gave scenes from "Hänsel and Gretel," with Mme. Herman Devries at the piano and Allan W. Bogen at the organ. This concert was so successful that others like it have already been arranged for the coming season.

Musicians heard during the past series included Selma Gogg, Louise Winter, Alice Phillips, Alvina Petersen, Gladys Petersen, Marie Sidenius Zandt, Olive June Lacy, Laura Turner, Mabel Markle, Marie Sweet, Bessie Rosenthal, Flora Waalkes, Grace Holverscheidt, Margaret Lester, Dorothy Greathouse, Orpha Kendall Holzman, Helen Freund, Esther Lash, Louise Fernald, Helen Derzbach, Edith Orenstein, Mina Hager, Louise Harrison Slade, Isabel Zehr, Jennie F. W. Johnson, William Phillips, Howard Preston, George Smith, Charles N. Granville, Arthur Ranous, John Rankel, Rollin M. Pease, Lewis H. Williamson, Arthur Boardman and Edwin S. Delbridge.

Others participating in the series were Ivan Dneproff, John H. Griffin, Lynn Sackett, Paul Mallory, Dwight Edrus Cook, Margaret Carlisle, Charles Demarest, Elizabeth Brooks Gray, Virginia Stocklin, Henriot Levy, Abe L. Shynman, Mabel Lyons, Helen Wing, Carolyn Willard, Fritz Renk, Hans Muenzer, George Bass, Richard Czerwonky, Milan Lusk, Leta Murdock, Leon Marx, Olga Eitner, Theodore du Moulin, Beulah Rosine, Robert Ambrosius, Elizabeth Olk Roehlk, William Lester, Charles H. Demorest, Allen W. Bogen, Dorothy Bell, Wallace Bruce Amsbury, the Hamilton Club Male Chorus, the Oriental Male Quartet and pupils of Louise K. Will-hour.

EUGENE STINSON.

## JOINS CLEVELAND INSTITUTE

John Peirce, Baritone, Added to Faculty for Fall Term

CLEVELAND, July 11.—The Cleveland Institute of Music has announced that John Peirce, baritone, of West Newbury, Mass., will join its faculty for the fall term, commencing Oct. 1. Mr. Peirce, a pupil of Stephen Townsend, has been soloist with the Boston Symphony and chorus. He is well known in the East as a recitalist. For the last three years he has been supervisor of music in the West Newbury public schools and was recently made director of the Simmons College Glee Club.

In addition to vocal instruction, pupils enrolled in Mr. Peirce's classes will study ensemble music, diction in English and foreign languages, piano, theory and secondary studies. This instruction will prepare the student for a career in opera, concert or church singing and in teaching. For those who wish to become teachers, courses in advanced theory, lectures in pedagogy and special courses in accompanying are given. The complete course in the vocal training includes: Concert repertory, solfeggio, harmony, counterpoint, form, secondary piano, Dalcroze eurhythmics and history of music.

A chorus of Institute students has been formed and is conducted by Ernest Bloch, composer and director of the Institute. The chorus offers an opportunity for students of counterpoint, form and voice to study the masters.

FLORENCE M. BARHYTE.

Following a benefit concert given in Lake Placid recently by Queena Mario, of the Metropolitan Opera, John Golden, who was in the audience, asked her to assume the leading rôle in the new Guy Bolton comedy, "Wages for Wives," which opens next month in Chicago. Miss Mario refused, however, to alter her present arrangements.

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## Juilliard Foundation Announces School Plans

[Continued from page 1]

the examinations, their traveling expenses are paid. Provision is made for permitting students whose qualifications are not adjudged to be satisfactory to enter the examinations at their own expense. Then, if they are awarded fellowships, traveling expenses will be paid by the Foundation.

The Foundation's announcement of fellowships says the tuition value of each will be at least \$1,000. Appointments will be made for one year, with opportunity of renewal. No students will be granted money to study abroad.

### Litigation Now Ended

The Foundation won its claim to interest amounting to \$965,471.60 as part of the Augustus D. Juilliard estate by a decision of the Court of Appeals handed down at Albany on July 5, reversing the decisions of the surrogate of Orange County, and the Appellate Division, Second Department, in denying the right of the Foundation to the interest. When Mr. Juilliard died in April, 1919, he left \$10,000,000 as a trust fund for the establishment of a Foundation to

promote musical culture in the United States. The Foundation was not incorporated until 1919. The surrogate held that the income on the trust fund in the interim between Mr. Juilliard's death and the incorporation of the Foundation should go to the heirs. His decision was upheld in the Appellate Division. The Foundation appealed to the court at Albany, however, and the higher court's decision remits the contested interest to the Foundation. According to John M. Perry, counsel for the executors, this is the last of the litigation in the settlement of the Juilliard estate.

Mr. Bellamann, who joined the Foundation a few weeks ago, has been teaching in Chicora College for seventeen years. He was born in Fulton, Mo., in 1882. Mr. Bellamann followed the literary and musical tradition in his family. After securing a general education at Westminster College in Missouri and at the University of Denver, he went to Paris twenty years ago to study piano with Isidor Philipp, and organ and composition with Charles Marie Widor. Until the outbreak of the war he returned

each summer to continue his studies.

Upon his return from France, Mr. Bellamann interested himself in the advancement of modern French music in the South. Mr. Philipp appointed him to prepare students in the Philipp method.

### Both Poet and Musician

Among his musical compositions are a piano concerto, a violin sonata, a piano sonata, a piano quintet and choral works. Last year Mr. Bellamann resigned as president of the South Carolina Association of Music Teachers after serving for two years. He is now chairman of the college and university music committee of the Music Teachers' National Association. His most recent magazine articles are "The Piano Works of C. V. Alkan," in *Musical Quarterly* for April, and "Beyond the Psyche," in the *Yale Review* for April. The psychological study is one of a series. Last year he collected verses that he had written for *Century*, the *Yale Review*, *Poetry* and other magazines into a volume called "Cups of Illusion."

## CINCINNATI ENJOYS MORE ITALIAN OPERA

"Bohème" and "Traviata" Presented by Zoo Company With Artistic Singers

By Philip Werthner

CINCINNATI, July 14.—Puccini's "Bohème" and Verdi's "Traviata" were sung and acted with zest in the third week of the Zoo Grand Opera Company's fifth season, affording patrons an excellent opportunity to study the old and newer schools of Italian composition. Both operas were conducted by Ralph Lyford, who established a sure unity between the forces on the stage and in the orchestra pit and brought out the musical and dramatic values of each work.

Edith De Lys was the *Mimi* in "Bohème." The rôle is one that suits her perfectly and she made the most of it. Artistic phrasing, a smooth vocal delivery and fine intelligence marked Mme. De Lys' singing throughout, while on the acting side her interpretation of the character left nothing lacking in the line of naturalness and pathos. Only a prima donna of Mme. De Lys' wide experience could have presented so convincing a picture of the librettist's heroine.

As *Musetta* Pearl Besuner presented an effective foil. She sang the Waltz with considerable brilliance and suffered no embarrassment in the tricky ensemble passages which have troubled many a soprano in this rôle. Possessing a clear voice and showing no small amount of histrionic ability, Miss Besuner was one of the most successful members of the cast.

### Men's Parts Well Taken

Men appearing in this opera were equally successful. To Rogelio Baldrich was assigned the character of *Rodolfo*, which he read with a keen appreciation of both its humorous and tragic possibilities. The Narrative in the first act was admirably sung, and the long duets with *Mimi* and *Marcello* were received by the audience with every mark of approval.

As *Marcello* Mario Valle was thoroughly at home. His resonant voice is always heard with pleasure, and he entered heart and soul into the frolics of the four Bohemians. His is the true Italian style but without the exaggerations that mar the singing of artists who place too much reliance upon the effect of prolonged top notes.

Luigi Dalle Molle and Italo Picchi were the *Schaunard* and *Colline* respectively. Both are sterling singing-actors and allowed no chance for cooperative team-play to escape them. Natale Cervi, who can always be relied upon, was a clever *Alcindoro*.

### "Traviata" Is Enjoyed

After all that may be said about the artificialities of the earlier Verdi operas, it cannot be denied that "Traviata" of-

fers chances for beautiful singing which no lyric artist will willingly pass up. And when a voice as flute-like as Josephine Lucchese's is heard in the music written for *Violetta*, hard-headed criticism must be thrown to the winds. Applause that broke out spontaneously was Miss Lucchese's reward for skillful vocalization in the Cavatina in the first act, and continued expressions of approbation were showered upon her in each scene that followed.

Miss Lucchese's partners were Ludovico Tomarchio and Millo Picco, who appeared as the two *Germonds*. In the tenor part of *Alfredo* Mr. Tomarchio was at his best, singing the impassioned measures with fervor and rising to a

high dramatic level in the denunciatory scene. All the traditions were preserved by him, but not followed to the point of slavishness.

Mr. Picco made an impressive elder *Germond*. His knowledge of stage routine and his general reliability, coupled to a voice of volume and color, make him an exceedingly useful member of the company.

In the smaller rôles, Pearl Besuner, Natale Cervi, Louis Johnen, Francesco Curci and Luigi Dalle Molle were well in the picture.

### Albert Berne in Recital

Albert Berne gave another faculty recital at the Conservatory of Music on July 7, again proving that he is a valuable member of the staff. He used his noble baritone voice with discretion. The accompanist was Augustod Palm, whose song, "Let My Voice Ring Out," was used as an encore.

### News of Mascagni's New York Visit Confirmed by Manager

The engagement of Pietro Mascagni, the composer, to conduct opera in New York this summer, exclusively announced by *MUSICAL AMERICA* last week, was confirmed by Alfredo Salmaggi, operatic manager, on his arrival from Italy on July 14. The composer has been placed under contract to lead six outdoor opera performances in Brooklyn next month and a two weeks' season at the Manhattan Opera House in September, both under the joint management of Mr. Salmaggi and Antonio Ferrara. Mascagni's opera "Piccolo Marat," never heard in this country, has been announced for the opening performance of the series. The composer is scheduled to sail from Italy on the liner Conte Verde on July 31, accompanied by several artists who will be heard in the opera season. This will be his first visit to North America in twenty-two years.

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## Composers Demand Just Copyright Law to Secure Control of Radio Privileges

[Continued from page 4]

one side and the manufacturers of mechanical instruments on the other, a revised copyright law was passed March 4, 1909, granting at least relative protection to owners of music copyrights. Apart from the extraordinary procedure of prescribing the sum they might receive for their property, this law in another clause hamstrung the copyright owners thus:

And provided further, and as a condition of extending the copyright control to such mechanical reproductions, that whenever the owner of a musical copyright has used or permitted or knowingly acquiesced in the use of the copyrighted work upon the parts of instruments serving to reproduce mechanically the musical work, any other person may make similar use of the copyrighted work upon the payment of 2 cents on each such part manufactured, to be paid by the manufacturer thereof—

What a cacophonous howl we should hear if the Westinghouse Company or the Radio Corporation of America, after paying an inventor certain royalties on a patent, found that the law automatically passed on this patent to all manufacturers of radio appliances without fee or license, providing only they paid the inventor equal royalties. This is not an exaggerated comparison; it is simply putting the patent in the same category with the copyright. I admit it would be grossly unjust, but the present copyright law is no less unjust—to proprietors of copyrights, and therefore to composers and authors who participate in the profits.

### Kern Finds a Way

Jerome Kern, one of America's most gifted and successful musical comedy composers, has found a unique way to protect his property. He has refused to grant performing rights of the music of his latest musical comedy, "Sitting Pretty," either to any mechanical reproducing company or to any group of jazz players, in this manner prohibiting mechanical and radio performance with one gesture. Curiously, his motive for this radical action is not based entirely on the acts of the broadcasters. He disapproves of the methods of the jazzists, considering that the jazzing of his tunes destroys their individuality and charm; indeed, he insists that even the best jazz organizations vulgarize his melodies. In view of the efforts of Messrs. Lopez and Whiteman to "make a good woman" of jazz, and the open arms extended to their reformed lady by the musical elite, this pronouncement of Mr. Kern is the more remarkable. Or is it possible that, his eardrums vibrating to the ubiquitous ether waves, he has placed his tongue in his cheek?

Prominent members of the American Society of Composers, Authors and Publishers appeared for the second time, on May 6, as witnesses at a hearing on the Newton Bill before the House Committee on Patents. The late Victor Herbert stated that it was now almost impossible to sell sheet music as a result of broadcasting, and sheet music was the main source of livelihood for the composer

and lyric writer. He contended that there could be no encouragement to initiative in this field if adequate reward was denied men and women who devoted their lives to their profession. He further stated that he was not appearing before the committee at the behest of any publisher, but of his own volition, and to fight for a just cause.

Gene Buck, the president of the Society, testified that the annual income of allied music industries approximated the tidy sum of \$600,000,000, of which the composers and authors had only about two per cent; and that a public surfeited by radio repetitions was less and less inclined to buy sheet music and records, thus causing this percentage to be steadily reduced. John Philip Sousa, he of "The Stars and Stripes Forever," then appeared and stated that his royalties had dwindled alarmingly—he was not yet in debt, but his income was skidding. Truly a pathetic picture is here screened of America's popular composers conducting classes in economics under the shadow of the Capitol dome—with bald and bearded pupils of small intelligence quotient.

### The Advertising Broadcasters

Now appear on the scene the broadcasters who, having no connection with the manufacture and sale of radio equipment, maintain their stations as advertising mediums for their department stores, movie theaters, and whatnot. Recently a midwestern judge of the United States District Court dismissed a plea of the American Society of Composers, Authors and Publishers for protection, on the ground that the station in question was used "solely for the advertising value of such broadcasting stations." Nathan Burkan, counsel for the Society, promptly filed an order for an appeal in the Circuit Court of Appeals.

A paragraph from the decision of the Midwestern judge may be quoted here: "In order to constitute a public performance in the sense in which we think Congress intended the words 'perform publicly for profit,' it is absolutely essential that there be an assemblage of persons, an audience so congregated for the purpose of hearing what transpires at the place of amusement. We simply feel that the rendition of a copyrighted piece of music in the studio of a broadcasting station, where the public are not admitted and cannot come, and its conversion into sound waves that are received in the homes of owners of receiving sets, is no more a public performance than the perforated music roll which is a reproduction of copyrighted music."

There may be an audience of a million, but it is not an audience unless it rubs shoulders and breathes the polluted air of one auditorium.

It may be here noted that a recent decision handed down by a judge of the United States District Court in New Jersey sustained the position of the Society, holding that a department store had broadcasted copyrighted music for purposes of profit and that the performance was a public one.

With these conflicting decisions this is the propitious time for the broadcasters to make hay without sunshine. So let the larger mercantile establishments im-

mediately install radio stations and give piano, organ, vocal and orchestral concerts, utilizing whatever copyright music they require. They need pay no fees to artists—this sort of advertising is excellent publicity for artists, Heywood Brown to the contrary notwithstanding—no fees to composers, authors or publishers, no fees to anybody. They will thus build prestige for their establishments nightly, over hundreds of square miles of territory. People who never heard of the firms will know them by their up-to-date radio programs; a certain percentage of this silent nocturnal audience will become customers. But let no man say this is done for profit. No, this broadcasting of evening entertainments is done in the service of humanity; the motive is altruistic, merely. Big business can afford to do these things as a small and gracious return for the support and patronage of the dear public.

### Sound Copyright Law Wanted

A law that allows of such an interpretation is in urgent need of drastic revision. There should be a sound copyright law passed comprising the following vital points:

1. It should give the creator, and his heirs, control of, and profit derived from, his brain-product for all time.
2. He should be given absolute free-

### MEMORIAL CONCERT GIVEN FOR DETROIT MUSICIAN

Mayhew Trio Makes Début—Local Artist Sings at Musicales after Opera Engagement Abroad

DETROIT, July 12.—A memorial concert was given by friends of the late Harold Jarvis to start a fund for the education of his two children. Orchestra Hall was filled, and many of his personal friends gave the program. Frank Wrigley, organist at his church, presided, and Rev. Joseph A. Vance and Edgar A. Guest participated. A note of deep solemnity was struck when, at the close of the evening, a choir composed of a score of vocalists sang "Crossing the Bar."

The newly organized Mayhew Trio was heard at a studio program given by Mr. and Mrs. Francis Mayhew. The members of the trio are Mr. Mayhew, Constantin Komarovskiy and E. Heyde. Their playing attained a high standard. Mr. Komarovskiy, cellist, and Mr. Heyde, violinist, are members of the Detroit Symphony.

Marie von Essen, formerly of this city, was heard after an absence of more than three years at a musicale given by Mrs. Theodore Leonard. Miss von Essen, known professionally as Mary Kent, has been singing in opera in Germany and will probably return to that country in the autumn. She sang several numbers, assisted by Margaret Mannebach and Gertrude Heinze Greer.

Mrs. May Leggett-Abel, violinist, and Frederic L. Abel, cellist, gave a concert in the Women's Federation Auditorium. Those presented were Ralph L'Amereaux, Jonas Anskaitis, Corinne Drollinger, Eugenia Jansen, Romine Hamilton, Henry Siegl, Loraine Merryweather, Flora Schwabe, Jessie Bryan and the Abel Junior String Quartet.

Harriet Ingersoll, assisted by Witold Melin, violinist, gave a program at the North Woodward Congregational Church. Those heard were: Marshall Anderson, Betty Knight, Charles Dybvig, Elinor Locke, David Todd, Jane Webster, Eugenia Pleasonton, Greta Flintermann, Betty Dobbs, Stayton Todd, Grace Neal, Gladys Snell, Marian Webster and Beatrice Smith.

MABEL McDONOUGH FURNEY.

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The product of a man's brain, be it a work of genius or not, is just as much a piece of property as a stock, a bond, a business, or a parcel of land. What a man creates is his to do with as he will, and his heirs are entitled to the same protection as the heirs of a lawyer, banker, Tammany leader, or bootlegger. The National Association of Broadcasters may make the ether vibrate with jazz, resound with song, sermon, or drama, provided the respective composers and authors individually acquiesce, and further provided the broadcasters pay such performing rights as the creators of these brain-products demand. That "audience of a million"—that bait so seductively extended to the composers and authors by the broadcasters—must resolve itself into as great an asset for the American Society of Composers, Authors, and Publishers as it has proved itself to be for corporations manufacturing radio equipment. The piper must be paid.

Wagner cycle at the Volksoper in Berlin, beginning Aug. 15. Mr. Reiner had expected to spend the remainder of the summer at his home in Avondale. He will arrive here July 21 to appear as guest conductor of the Philharmonic, and will embark for Germany at the completion of his engagement on Aug. 7. Mr. Reiner was recently offered the post of General Music Director in Berlin, according to advices received by friends in this city, but declined the offer on account of his American engagements. He has spent his vacation, following his appearances in London and Prague concerts, at the Villa Gerster, his summer home in Italy, with his family.

Asbury Park Apollo Club Gives Concert and Dance

ASBURY PARK, N. J., July 12.—The Pilgrims' Chorus from "Tannhäuser" and the Soldiers' Chorus from "Faust" were placed on the program of the concert and dance given by the Apollo Club, under Herbert Stavelly Sammond, in the New Monterey Hotel recently. Other choral numbers were taken from works by Horatio Parker, Henry Hadley, Hawley and Arthur Foote. Jay W. Hopping was the vocal soloist, singing songs by Beethoven, Carissimi, Vanderpool and Mana Zucca to the accompaniments of Mrs. Arthur Bliss White.

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# Return of Famous Artists and Advent of Brilliant Young Players Made Notable Piano Season in New York

By HARRIETTE BROWER



It is a pleasure I look forward to each year—to recount the glories of the current piano season; to chronicle its successes (not its defeats, should there be any); to tell its message of inspiration to the vast army of pianists, piano teachers, lovers of piano music and our instrument.

It has been humorously said that nearly all the inhabitants of Russia are violinists. The past season witnessed an epidemic of violinists, all clamoring to be heard. In spite of this fact, the pianists have held their ground and have made a splendid showing. We have had about all the old favorites and many new ones. And we have listened to marvelous things, piano playing that scared and sang with inspired genius.

Among the highest peaks of the season in New York was Paderewski's recital on Dec. 22. There was a great audience—a sold-out house. The object was a worthy charity. The artist was in superb form and I believe those who listened that day will agree that he never played more wonderfully on any former occasion. There were the exquisite plastic touch, the tonal gradations, power, delicacy, the poise, the poetic interpretation, which we love to remember. It was the ripe artist who spoke to us out of the fullness of his wide experience.

Another artist of universal fame, who returned after an absence of many years, was Moriz Rosenthal. His art has also mellowed and ripened; it is technically flawless, and has broadened and deepened in richness of color and tone. In each of his three recitals he excited our wonder over his marvelous mastery of the mechanics of the art, and of all styles of composition.

And what shall be said of the veteran de Pachmann, again in America, the scene of many of his former triumphs? It had been thought the Russian pianist would never visit us again, as he had refrained for seventeen years from the attempt. But in spite of advancing years—he is seventy-six, he came and we found him strong, vigorous and able to weave his spells of tone tracery as of yore. In his three Carnegie Hall recitals—one of which was devoted to the music of Chopin—he was able to go through long, exacting programs, adding many encores, with his old-time perfection and ease.

Two artists of the very highest reputation, Josef Hofmann and Rachmaninoff, give several recitals each, every season, and the houses are sold out. This was the case this year. I am sure they played with their accustomed perfection, but I was not fortunate enough to hear either.

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TWO artists from the other side who are prime favorites with us are William Bachaus and Ignaz Friedman. Both have a superlative technic, than which it seems impossible to imagine anything more perfect. Yet they are different in style and in their conception of masterpieces of piano literature. Bachaus, being German, is possibly more at home in music of Schumann and Brahms. To hear him interpret Schumann's *Carneval* or *Fantaisie in C*, the Brahms-Handel Variations, or the Brahms-Paganini Variations, is to receive unforgettable impressions of the highest mastery. Friedman has the finesse, the capriciousness, the elegance of style especially fitted to his native Polish music, exemplified in the *Polonaises* and *Valses* of Chopin and the music of the south. Both are great artists, and we hope they will continue to visit us each year. They each gave three recitals.

When Alexander Siloti plays, it is because he has something interesting to give. He is now a resident New Yorker; is that why he plays but one recital a year? His programs are models of excellence and every piece is of interest. He has edited many pieces of Bach, making them a little more convenient and adapted to the present day, and plays them *con amore*. We would all be glad if he would consent to play oftener.

Ernest Hutcheson is an artist who seems to hold in perfect equipoise the technical and emotional. His three recitals, embracing a wide range of piano literature, were both instructive and uplifting.

Two fine and satisfying artists are Ossip Gabrilowitsch and Harold Bauer. They came to mind simultaneously, as formerly they used to give recitals of

two-piano music. Gabrilowitsch has given at least two recitals with long comprehensive programs, containing such seldom heard pieces as the *Rondo* and *Tarantelle* of Chopin, along with the *Handel-Brahms Variations*, the *Bach Chromatic Fantaisie* and *Fugue*. Bauer also played the *Handel-Brahms Variations* at his only recital.

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A PIANIST whose tonal palette ranges from exquisite delicacy to sonorous power is Josef Lhevinne. He was heard in recital. Rudolph Ganz also gave a fine exhibition of pianistic art in a single recital. Arthur Rubinstein was heard with pleasure in an interesting program. Ralph Leopold interpreted excellently a program which included the *Liszt B Minor Sonata*.

Elly Ney has been very active this season, having given four Aeolian Hall recitals, with distinctive programs. One was devoted to the music of Brahms, with the *Sonata Op. 5*, *Valses Op. 39* and other pieces. Mme. Ney has hosts of admirers and her recitals are events for them.

Two English pianists visited us this year, whose playing always gives much pleasure—Katharine Goodson and Myra Hess. The former had not been in America for several years and her playing was greatly enjoyed. Particularly beautiful was her interpretation of the *Schumann Fantaisie* and the *Chopin Sonata Op. 58*. Always refined and thoughtful, she has gained greatly in airy delicacy and finesse. Myra Hess, on her third visit, deepened the impression already created—of a great artist. Her two recitals were heard with keen pleasure, especially the *Bach selections*, the *Chopin Sonata Op. 35* and the *Beethoven, Op. 110*.

And while we speak of English pianists, we must add the name of Gertrude Peppercorn, who made a flying trip to America, after an absence of a number of years. She played a couple of recitals, and promises to come to us next season for a longer stay.

A young resident English artist, with much of Miss Goodson's refinement of style is Katherine Bacon. In her two recitals, she proved how much she grows in artistic stature with each appearance.

Percy Grainger, whose fresh, invigorating playing is always delightful, announced an "only recital" early in the season, but played a second with the *Duo-Art* and a third in the new Community House, besides his unique choral and orchestral concert, with the assistance of the Bridgeport Oratorio Society, at which interesting novelties by Delius, Grieg, Rachmaninoff and Grainger were given.

Frederic Lamond, the Scotch pianist, returned to America for a second season. His thoughtful, scholarly style was illustrated in two recitals and also with orchestra.

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TWO artists not heard in a number of years—Sigismond Stojowski and Arthur Friedheim, came forward in recital, and were greeted by enthusiastic friends and admirers. Stojowski played a group of his own compositions, and Friedheim gave much of the music of his master, Liszt, including the great *B Minor Sonata*. Another artist, a composer-pianist, is Ernest Schelling. His activities have been numerous, in playing with orchestra, conducting a series of children's concerts, and in recital with the *Duo-Art*. Several of his compositions also have had a hearing.

Mischa Levitzki has been very active during the season in recital and with orchestra. He is a remarkable artist. Ethel Leginska was also much occupied

with recitals as well as composition. She played one recital and appeared in ensemble.

Dohnanyi made an American tour this year, giving one recital in New York. Carl Friedberg also has been with us active in the concert room and with master classes. Those unique ensemble pianists, Guy Maier and Lee Pattison, have appeared in recital and with orchestra. Ernesto Berumen, too, gave one recital besides appearing on other occasions. Edwin Hughes, in his annual recital, gave an interesting program. So did Victor Wittgenstein, who brought forward a *Sonatina* by Ravel. Arthur Shattuck pleased his many friends by his refined playing, in his one recital. Mieczyslaw Münz and Anton Bilotti were each heard to advantage in several appearances. Raymond Havens and Francis Moore each gave interesting recitals, and Dorothy Berliner brought forward an unusual program, well played.

Other well known artists heard in recital were: George Copeland, Ashley Pettis, Oliver Denton, Maria Carreras, Arthur Loesser, Léon Sampaix, Austin Conradi, Alfredo Oswald, Germaine Schnitzer, Olga Steeb, Harold Morris, Victoria Boshko, Frances Nash, Winifred Byrd, Harry Kaufmann, Walter Charnbury, Sara Sokolsky-Freid, Earle Laros, Ellen Ballon, Dorsey Whittington, Jerome Rappaport, Paolo Martucci, Cecile de Horvath, Herma Menth, Francis Pelton-Jones, Solon Robinson, Katharine Ruth Heyman, Evelione Tagli-one, Louis Stillman, Frances Hall, and Astrik Kavookjian.

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MANY new artists made their bow to American audiences—some of them of the first rank. In point of time, the first pianist of note to appear was the Russian artist, Alexandre Borowski. His commanding technic, his grasp of form and content gave him outstanding success in two early recitals, and this augurs well for an American tour next season.

Of equal importance was the advent of young Mitja Nikisch, worthy son of a distinguished father. He made a fine impression at his debut recital and followed it with several orchestral appearances.

The early season brought Claudio Arrau, a young South American pianist, who followed a debut with a second recital. Wanda Landowska, Polish artist, made instant success both as harpsichord player and pianist. She was heard in recital and with orchestra.

The list of "first time artists" is large. Among the very interesting debut recitalists were Erin Ballard, Frank Watson, Marguerite Morgan, Elenora Gray, Sonia Michell, Elinor Graydon, Leonidas Leonardi, Catalina Fortesa, Isaias Seligmann, Edouard Risler, and Ignace Hillsberg.

Also were heard: Myra Shannon, Sergei Barsukoff, Andrew Haigh, Margarita Melrose, Max Barnett, Hanna Van Vollenhoven, Mathilde Harding, Michel Lepore, Jeannette Lichtenson and Thomas Vincent Cator.

Special mention should be made of the delightful lecture recital given by Marion Rous, "What Next in Music." Dai Buell (though not a newcomer) also made explanatory remarks with her excellent program. Two talented debutantes were Gitta Gradova and Nadia Reisenberg; both played exceptionally well, the former offering two programs. Henry Cowell, originator of a new method of handling the keyboard, gave two programs, and Richard Singer, a late-comer from Germany, made an excellent impression with a fine equipment and masterly style.

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THE most played composition of the season was Schumann's *Carneval*, which was given by Hofmann, Powell, Katherine Bacon, Rosenthal, Bachaus, Friedman, Stojowski and Wittgenstein. The *Fantaisie of Schumann, Op. 17*, was heard from Katharine Goodson and Gertrude Peppercorn, the *Symphonic Etudes* from Rosenthal and Grainger. The *Kreisleriana* was played by Friedberg, the *Papillons* by Raymond Havens and Walter Charnbury.

Various Beethoven Sonatas were heard, the favorite of course, being the *Appassionata*, played by Rosenthal, Nikisch, Fortesa, Victoria Boshko and

Lepore. Op. 26 was played by Ethel Leginska; Op. 13, by Pachmann, Bauer and Lamond; Op. 31, No. 2, by Charnbury; Op. 31, No. 3, by Powell; Op. 53, by Borowski and Risler; Op. 90, by Gabrilowitsch; Op. 101, by Haigh; Op. 2, No. 3, by Dohnanyi and Lamond; Op. 2, No. 1, by Gabrilowitsch; Op. 81, by Arrau and Havens; Op. 110, by Hofmann, Myra Hess, Ellen Ballon and Astrik Kavookjian.

Of the two Chopin Sonatas, more artists seemed to prefer the one without the *Funeral March*, for it was played by Friedberg, Friedman, Katharine Goodson, Grainger, Levitzki and Conradi. Sonata Op. 35 was heard from Olga Steeb, Myra Hess and Maria Carreras. The entire set of *Preludes, Op. 28*, was given by Münz and Miss Bacon.

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OF BRAHMS a considerable amount was heard. Elly Ney gave an entire program which included the *Sonata Op. 5*, also heard from Shattuck and Miss Bacon. The *Sonata Op. 2* was played by Francis Moore, and the *Valses, Op. 39* by Mme. Ney. The *Brahms-Paganini Variations* were played by Friedberg and Mathilde Harding; the *Brahms-Handel Variations* by Gabrilowitsch, Hughes, Hutcheson and Bauer.

Moriz Rosenthal played a novelty the *Schubert Fantaisie, Op. 78*. The *Wanderer Fantaisie* was played by Hofmann and Germaine Schnitzer; the *Sonata in A Minor* by Denton.

From modern and ultra modern composers executants drew largely. Many Scriabin pieces were heard; Katharine Ruth Heyman gave a whole program, Gitta Gradova played a group, Siloti gave the *Sonata-Fantaisie No. 2*, and the four *Preludes* were given by Conradi.

The Tchaikovsky Sonata, Op. 37, was played by Elly Ney and Léon Sampaix. Various *Preludes* by Rachmaninoff were heard: among those who chose them were Hutcheson, Hughes and Hall. A *Glazounoff Theme and Variations* was played by Nadia Reisenberg. Paderewski's *Sonata, Op. 21*, was played by Frank Watson; his *Theme and Variations* by Erin Ballard.

The Ravel *Sonatina* was heard from Wittgenstein and Marguerite Morgan; The Balakireff "Islamey" from Friedheim and Grainger. Grieg's *Ballade* was given by Elinor Graydon, and Spanish music of Albeniz was chosen by Misses Hess, Bacon and Reisenberg.

Among American compositions, pieces by MacDowell were prominent. The *Sonata Eroica* was heard from Frank Watson, Frances Nash and Pettis; the *Tragica* from Alton Jones; the *Keltic* from Hutcheson and Laros. Daniel Gregory Mason's *Birthday Waltzes* were played by John Powell. Arnold Bax's *Sonata* was heard from Myra Hess.

Many of the prominent pianists made orchestral appearances. Among these were: Bauer, Bachaus, Gabrilowitsch, Grainger, Mme. Landowska, Levitzki, Mme. Mero, Mme. Ney, Nikisch, Powell, Schelling, Siloti, Antoinette Szumowska, with the Philharmonic; Olga Samaroff, Hofmann, Nikisch, Bauer, Miss Leginska, Rosenthal, Miss Reisenberg and Paderewski with the New York Symphony. With the State Symphony, pianists who played were: Friedman, Nikisch, Rosenthal, Grainger and Gabrilowitsch. Several players were heard with the Society of the Friends of Music—Friedberg, Bauer, and Gabrilowitsch. George Gershwin played his "Rhapsodie in Blue," a number of times with Paul Whiteman's Orchestra.

John Charles Thomas, American baritone, and Mrs. Thomas are spending their honeymoon in Europe. Mr. Thomas has been engaged in the early fall for concerts in France and England. He will return to America early in November to commence an extensive concert tour.

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## Managers in Middle West Urge Education to Lessen Difficulties in Concert Giving

[Continued from page 9]

more attention toward the education of musical consumers, rather than sustaining an over-abundance of music producers."

### More Study Is Urged

A better study of conditions in each locality, relative to the locality's ability to support an artist, is recommended by Walter McCray, concert manager in Pittsburg, Kan., who adds: "A failure always hurts future business."

Continuing, Mr. McCray says:

"I can only speak for the Middle West, where an artist must be known to draw big box office receipts. Bad judgment may be shown as to the worth of an artist from a box office standpoint. Sometimes a booking agent only thinks of placing the attraction; and the result is a failure if the artist does not draw. Some booking agents are not interested in local conditions."

If the proper attraction is presented, the public takes interest in it, Mr. McCray states. His complaint about some booking managers is that they want to place artists in the West who have no drawing power there. The country cannot absorb all the concerts given it, and too many artists and too high fees are also made subjects of complaint. There are not too many local managers, in Mr. McCray's opinion; but many local managers are inefficient, therefore education would improve their methods. Radio has not affected the situation in Pittsburg. The press cooperates.

Overselling of artists is the main cause of an unsatisfactory state of affairs, Mr. McCray concludes.

### Would Help Both Parties

"It seems that a recognition of the rights and responsibilities of both parties would help to solve the problem," is the conclusion drawn by G. W. Trout, dean of the State Normal Manual Institution, Pittsburg. "I have had only one failure in five years, and this was due to over-booking. If music is of the right kind, the public is interested in it. I do not think too many concerts are given, but I do think too many people pose as artists who are not really artists. Artists' fees are almost invariably too high. If an artist has once cancelled, we have never engaged him again."

Dean Trout prefers individual concerts to the concert course, but does not consider clubs more dependable than local managers. Local managers are business-like, and there are not too many in the locality of which Dean Trout speaks. He takes a favorable attitude towards civic music, provided such a course would be "real civic music, and not an excuse to work the community." An excellent situation exists in regard to auditoriums.

Frank A. Beach, director of the department of music in the State Normal School, Emporia, Kan., who engages artists, says:

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To have cancelled but one artist in fifteen years is the record to which Mr. Beach can point. Individual concerts work better than the course, as the latter, in a small city, suggests the lyceum plan. There is plenty of interest in music, but more concerts are given than the country can take care of. Thus there are too many artists, according to this pronouncement, and in some cases their fees are prohibitive in Middle West centers.

"A few good artists will receive proportionately too little, but they are rare," continues the statement.

Better business methods among local managers could be brought about by education. The civic music course is spoken of as ideal, but not often practical. Radio has had no influence upon the situation. Newspaper criticisms help music, and the Emporia press gives excellent cooperation.

### Public Grows Cautious

Any lack of public interest in music in Lincoln, Neb., has been brought about "because the public has been imposed upon by high-sounding press notices and an over-abundance of mediocre talent," declares Carl Frederic Steckelberg, a member of the faculty of the University School of Music there. Lincoln has been without an abnormal number of cancellations and failures, but a few booking offices are likely to over-sell and do too much "pushing," in Mr. Steckelberg's opinion. Still, there are not too many concerts.

No fault is found with local managers, in a summing up of Lincoln's situation; but it is stated there are too many "so-called" artists and that they charge too much for their services. The effect of a cancellation depends upon who was to blame. The concert course is called better than the individual type of concert.

"I am not in favor of civic music courses," says Mr. Steckelberg, "on account of their being mostly controlled by people who are not fitted for the work of picking out attractions. I believe radio will help in time, but it is difficult to form an opinion on that point now. We have a poor lay-out here in the matter of theaters and halls for concerts."

Business depression is mentioned as a contributing factor to a situation that needs improvement. Over-estimation of performers' ability to attract audiences is also named as contributory.

### Advocates Lower Prices

Answering the question "What is wrong with the concert business generally?" Willard Kimball, local manager, Lincoln, says:

"Too much independence on the part of some managers in the large centers. I think the problem could be solved by reducing fees."

Cancellations are due rather to artists' high fees than to over-booking, this manager says, bad judgment in some cases adding to the failure. People are interested in high class concerts, but "kinds words" constitute all the help received by a certain kind of booking manager, according to Mr. Kimball's statement. Furthermore, there is a type of booking manager who will "sell as many artists as he thinks you can pay for." The country cannot absorb all the concerts of the "mediocre class" that are offered, but over-booking does not necessarily keep back the opening up of new districts. Many educational centers in the West are mentioned as fertile fields for new enterprises, but this development would relieve the present congestion only by concentrated and organized effort.

"A school of instruction would help many local managers," Mr. Kimball states; but, he adds, their methods are ineffectual only to the degree that men in other lines of business fail to make the most of their opportunities. The question of which is more reliable, the

club or the local manager, depends upon the individual. The course is spoken of as better than the isolated concert, as it furnishes a basis for more business and increased interest. Any efforts, such as civic music, to develop public taste should be stimulated. Concertgoers have not been influenced by radio, but the situation in regard to auditoriums should be improved in most western cities. Music criticisms in the newspapers do not help when written by critics in most small cities, Mr. Kimball believes.

### Public Interest Increases

"There were several cancellations last season, but all were due to illness or accident, not to a condition of over-booking," says Hester Bronson Copper, music editor of the *World-Herald*, Omaha, Neb. "There has not been any cut-throat rivalry among local managers. The Tuesday Musical Club, organized more than thirty years ago, has been the principal booking club, until the business women's clubs took up the work two years ago. The Tuesday Musical Club asks \$7.50 for its 'active' or best seats for a course of five concerts. The business and professional women have carried a course on the basis of \$1 for a season ticket, and a fee of ten, twenty-five or fifty cents, according to seats. The fifty cent fee makes a course of five concerts cost \$1, plus \$2.50 for seating privilege, with a war tax of thirty-five cents—a total of \$3.85. Generally speaking this course does not engage as high-priced artists as those brought by the Tuesday Musical Club."

"The chorus connected with the Y. M. C. A. brought two artists during the season."

"Public interest in music is vastly more alert in Omaha than it was a few years ago. The City Concert Club, organized to promote municipal music four years ago, has received hearty support from many sources. Other musical clubs have been active locally."

"I would not say there are more concerts than the country can absorb. 'Give more thought to music,' the slogan for the first national music week, seems an excellent idea to me. More music and better music will make America become a musical nation."

"I do not know any territory to be developed other than is being reached. Of course, there will always be distant and inaccessible places. Small town folk can hear great artists only by going to larger cities. As for Nebraska, many musicians come from outstate towns to Omaha to hear great choruses, pianists, singers and the like. They are a comparatively small proportion of the remote population, of course, but they can carry back the good news. Artists in the medium-sized towns usually have a larger audience, comparatively, than in the cities; because the community does not have as many musical attractions as the city."

### Civic Course Wanted

"As to the number of local managers, I think an ideal way would be to conduct a municipal concert course, as was done in Denver last season, with nine great artists, and the highest price of admission only \$6. The trouble with several local clubs or booking individuals is that no one wants to give way for the others. A municipal booking agency in the average city would solve the problem."

"Omaha booking agents, generally speaking, get abundant help from the

press. The agents are generally alert and efficient."

"I consider a club with a large membership more effective than an individual as a local managing agency. The club can sell many more tickets in advance. A concert course is preferable to individual concerts. The course develops a certain following which means support of good music."

"I am devoted to civic music, and believe every town should have its band and singing society. Every city should develop an orchestra, a band and a municipal chorus. I have given all my leisure time for four years to the advancement of municipal music in Omaha."

"If the season has been bad financially in some localities, it is because business has been slow. As I see it, music is growing in popular favor everywhere. The radio keeps some folks at home, but they are generally those who give little to the support of high class artists anyway. On the other hand, radio will make many a city wake up to the poor quality of music it is broadcasting, and induce that city to encourage better local talent. 'Poor music from Omaha,' for instance, will make some people realize that we must do better music work here."

"Local halls and theaters often charge too high prices for musical attractions. Music criticisms generally interest only trained musicians and persons who follow the careers of artists. I think the public nowadays gets as many ideas from records and reproducing pianos, etc., of music as from criticisms, probably more. Artists' fees are too high. More and more music, with less expensive trappings, would help the profession all around."

"I want to take a crack at 'professional publicity.' Reams of good paper are wasted, and the music editor's mind is distracted by a lot of bunk and junk that should never be allowed to leave the booking agent's headquarters. No music editor has time or inclination to wade through the loads of stuff that many agencies send out. Adjective is piled upon adjective, and superlatives clamor for breath. Then when the artist arrives, and is heard by an expectant audience, often he, or she, cannot possibly measure up to the transcendent praise that has gone on before to lure that audience out for the evening. Let us have a little restraint and a bit of common sense in the preparation of publicity."

### Bands and Soloists Heard in Trenton

TRENTON, N. J., July 12.—Among the musical attractions that have been heard at Woodlawn Park since its opening are Winkler's Band, a local organization, which had as its soloist Emily Beglin, soprano. Bachman and his "Million Dollar" band with Doris Doe, soprano; Passeri and his orchestra with Katherine Gray, soprano, and Ciro De Ritis, baritone, assisted.

FRANK L. GARDINER.

Charles Wakefield Cadman's "My Thoughts Are You," published by Harold Flammar, has been sung with success by John Steele, tenor, and will be his feature song on a trip to the Coast. Mr. Steele is en route to San Francisco and will appear in Los Angeles, Denver, Kansas City, St. Louis, Milwaukee and Chicago. He will return to New York late in September.

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## Philadelphia Throngs Concerts Given by Fairmount Park Symphony Under Franko

PHILADELPHIA, July 12.—The third season of Lemon Hill concerts by the Fairmount Park Symphony, under city sponsorship was opened auspiciously last Monday evening. A vast audience, greatly exceeded in numbers any that has attended former summer concerts. It was noticeable also that no persons left before the end of the program.

Nahan Franko made his initial appearance as a conductor in the series, though he is well known as a conductor at Willow Grove. He scored a marked success, both for his musicianship and by reason of his magnetic personality. Many of the numbers Mr. Franko conducted violin in hand, at times using his bow as a bâton, again playing with the first violins or picking up a melody as a solo. He led Rubinstein's "Kammenoi Ostrow" at a small organ. Yet there was nothing undignified in Mr. Franko's performance.

He had made up a program ideal for a popular summer concert, yet one of worthwhile music, and he conducted it in a uniquely interesting way. Among the numbers were the "Peer Gynt" Suite No. 1, the "Liebestod" from "Tristan," a fantasy on themes from "Aida," Komzak's Waltz, "Beauties of Baden" and the Bacchanale from Moszkowski's "Laurin."

### Soprano Soloist Heard

Louis Mattson, who is entering on his eighteenth year as assistant manager of the Philadelphia Orchestra, is again in managerial charge of the park concerts, as from the beginning. He has, out of past season's experience, developed additional means for the comfort and convenience of the audiences. This year Mr. Mattson has assembled an organization consisting of about half the person-

nel of the Philadelphia Orchestra, including almost all the first-desk men.

During the week there were two symphony nights, at which complete symphonies were given. Last night the first soloist of the season appeared in the person of May Ebrey Hotz of Philadelphia, soprano, whose crystalline voice and artistic temperament have made her widely known.

Mr. Franko emphasized the interesting traits of his conducting to the delight of another large audience. The favor and following he has won were demonstrated in the great applause for his own cradle song and Gavotte. Other numbers were a fantasy on "Hänsel and Gretel," the "Egmont" Overture, Herold's "Zampa" Overture, the "Marche Slave," and the "Dance of the Hours" from "Giacinta." Mrs. Hotz's soprano solos were Mozart's "Alleluja," Luckstone's Waltz "Delight," and Puccini's "O Mio Bambino Caro."

W. R. MURPHY.

## Boston Activities

July 12.

Ralph L. Flander, general manager of the New England Conservatory, is at his summer home in Northport, Me., for the season. Frederick L. Trowbridge, assistant manager, is spending his annual vacation at Lincoln, Me. He is accompanied by George Gardner of the Conservatory faculty.

Frank Watson, concert pianist and faculty member of the New England Conservatory, and Mrs. Minnie Stratton Watson, accompanist and vocal coach, are at Wilbur Moulton's Ecco Farm, Tilton, N. H., for the summer. Mr. and Mrs. Watson will motor to Boston one day every week until Aug. 6 to fulfill teaching engagements. Mr. Watson at the Conservatory and Mrs. Watson in private lessons. During the summer, each will prepare programs for next season's work.—Mr. Watson for his public recital in Jordan Hall and Mrs. Watson for concert work. She will be heard next year with Alessandro Niccoli, violinist, as assisting artist.

Lucy Van De Mark, soprano soloist at the Christian Science Mother Church, who sang at the music week performance of "Elijah" in the Boston Opera House, will spend August on the Pacific Coast, where she plans to appear in several concerts.

A musical program was a feature of the opening exercises of the annual convention of the Benevolent and Protective Order of Elks in Mechanics' Hall on Monday night. A chorus of 500 mixed voices, admirably trained, was led by George Sawyer Dunham. Agnes Josephine Burke, soloist, and the chorus were acclaimed in "Gallia." The singing of the Glee Club from the Columbus, Ohio, Lodge was also highly commended.

Frank L. Macdonald, violinist, is a guest at the Woodstock Inn, Woodstock, Vt., for the summer.

Minnie Stratton Watson, accompanist and vocal coach, was recently elected chairman of the Program Committee of the Women's professional club.

W. J. P.

### Edwin Lemare Is Fully Recovered from Surgical Operation

BOSTON, July 12.—Edwin Lemare, organist, who is under the exclusive management of Aaron Richmond, has fully recovered from a surgical operation performed at Atlantic City, N. J. Personal messages from Mr. Lemare to Mr. Richmond state that he is keen to fulfill concert engagements. Mr. Richmond will spend his annual vacation at Boothbay Harbor, Me.

W. J. P.

### Evening of Poetry and Music Is Given in Porter Summer School

BOSTON, July 12.—The Porter Piano-forte Summer School is conducting classes of capacity size. Five artist recitals have been planned for Wednesday

evenings. That on July 2 was given by Laura Huxtable Porter. "Parallelisms in Poetry and Music" was the subject. A program of poetry and piano music consisted of "A Vagabond Song" by Carman, "The Joy of Autumn" by MacDowell, Russell's "Great Breath," the "Winter Sunset" of Porter, Dunsany's "How the Gods Avenged Meoul Ki Ning," "Tale of Meoul Ki Ning," by Porter, Sonnet CIV by Petrarch, Sonnet (after Petrarch CIV), Liszt, Verlaine's "Clair de Lune," Debussy's "Clair de Lune," "Hymn before Sunrise" by Coleridge, the Prelude, Op. 28, No. 9 of Chopin; "Leetla Giuseppina" by T. A. Daly, the Tarentella of Valle de Paz, "John Anderson, My Jo" by Burns, an old Scottish church tune arranged by Hopekirk, a Negro love song by Dunbar, "Honey" by Dett, Browning's Epilogue to Asolando and the Finale of the Symphonic Etudes of Schumann.

Minnie Wolk was heard in a piano program on July 9. This Prelude and Fugue in D Minor by Bach, a Largo e maestoso by Galuppi, Rameau's "Tambourin," the first movement of the Sonata, Op. 31, No. 2 by Beethoven, Chopin's Waltz in A Minor, Prelude in A Flat Major and Mazurka in F Minor, "Breezes" by Schmitt, Debussy's "Reflet dans l'Eau," and Golliwog's "Cake-Walk," the Prelude in G Major by Rachmaninoff, the Ballet Music from "Rosa-munde," Schubert-Godowsky, and Liszt's Sixth Rhapsody were her numbers.

Both artists won unstinted praise from a large audience.

W. J. PARKER.

### D. Hendrik Ezerman Gives Recital in Pennsylvania School

JENKINTOWN, PA., July 11.—D. Hendrik Ezerman, pianist, was enthusiastically received recently in a recital complimentary to students and teachers attending the progressive series summer normal course of the Philadelphia Conservatory of Music at the Beechwood School. One of his best numbers was the Sonata in B Minor by Liszt. In response to an encore, he played "A Dutch Song" by his teacher, Roentgen.

## NEGRO ARTISTS HEARD AT MEETING IN PHILADELPHIA

### Programs of National Rally Include Addresses by Noted Speakers and Daily Half-hour Recitals

PHILADELPHIA, July 12.—The fifteenth annual convention of the National Association for the Advancement of Colored People, held here recently, included a number of musical programs, as well as addresses by prominent speakers, including Secretary of Labor Davis.

Carl Diton, chairman of the conference music committee, arranged half-hour recitals preceding each daily session. The recitals were given as complimentary events by members of the National Association of Negro Musicians, which will hold its sixth annual convention in Cleveland from July 22 to 24.

The Citizens' Club Male Chorus, led by Arthur Birchett, gave a concert the first evening. Viola Hill, coloratura soprano, sang David's "Charmant Oiseau," arias from "Lucia" and "Lakmé," and songs by Hughes, Johnson, Wood and Scott.

Van Whitted, organist of the Union Baptist Church, played works of Bach, Rheinberger, Widor and others at a recital on Friday evening. Charles McCabe, violinist, was heard in a recital the following evening, his list including the Mendelssohn Concerto, and numbers by Bach and Hahn.

Marian Anderson, contralto, who made her debut in New York last winter, excelled in a program by Schubert, Dvorak, Rachmaninoff, Coleridge-Taylor, Johnson and Burleigh.

### Elena Gerhardt Booked in Middle West

Elena Gerhardt, lieder singer, has been booked in Joplin, Mo., and Omaha, Neb. This practically completes her November engagements, which will start with a New York recital Nov. 2 and end with another New York recital Nov. 30. Between these two dates Mme. Gerhardt will appear in Indianapolis, St. Louis, Aurora and points en route.

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# Publishers Offer New Music for Chorus and Church Choir

By SYDNEY DALTON



CONDUCTORS of choruses and church choirs are already selecting works for the next musical season, and the publishers are offering a wide variety of material to meet the demand. As an aid to the conductor, this week's review of new publications consists almost entirely of such compositions. There are secular numbers for mixed choruses, women's choruses and male choruses, as well as pieces for the church service and school organizations. Most of these are original works, but there are, as well, some arrangements of songs that have already become popular in their solo version.

## Secular Works for Mixed Voices

Conductors will find many interesting choruses for mixed voices among the new publications. In style and in technical demands there is sufficient variety to meet the needs of all in arranging the programs for the coming season. The following are from the Clayton F. Summy press:

"American Rhapsody," by William Lester, is particularly good in selection, arrangement and variety. The melodies included are "Dixie," "Suwanee River," "There's Music in the Air," "My Old Kentucky Home," "The Old Oaken Bucket," "Yankee Doodle," "Old Black Joe" and "Columbia, the Gem of the Ocean."

"The Rider," by Ina Rae Seitz, is dedicated to the memory of Theodore Roosevelt. A short, inspiring number. Also published for three-part chorus of women's voices.

From the Oliver Ditson Co. press: "Music's Glory," by Henry Hadley, is from the prize cantata entitled "In Music's Praise." It opens with a broad introduction of eight bars, announcing the theme, which, after an orchestral interlude, leads into the chorus, "All Hail to Music." A remarkably fine piece of choral writing in which the theme is treated fugally, with a climax in augmentation that is finely handled.

"Water Million Time," by T. Frederick H. Candlyn. A fascinating Negro dialect number.

From the same press come the following arrangements:

"Drake's Drum," by S. Coleridge-Taylor. An excellent arrangement of this well known number, made by T. L. LeCras. Also published for male voices.

"At Dawning," by Charles Wakefield Cadman. A much sung song, arranged by N. Clifford Page. There is an edition of this for male voices as well.

"Would God I Were the Tender Apple Blossom." Old Irish melody of deserved popularity, arranged by William Arms Fisher.

Further numbers that are of interest are Samuel Richards Gaines' "Salutation" (J. Fischer and Bro.), also for male and female choruses, with words by the composer, and Francisco di Noguero's "My Love is a Muleteer" (Arthur P. Schmidt Co.).

## A Budget of Trios for Women's Voices

There is no lack of good material for women's choruses, judging by the number of works of this kind that have recently been received. Among them are the following, from the Arthur P. Schmidt Co. press:

"A Wind from the Sea," by Gena Branscombe. An attractive setting of a Longfellow poem, appropriately employing a number of triplets and chromatic passages.

"Sunset," by W. J. Marsh. A work of considerable length, enlisting the aid of two violins, as well as piano, in the accompaniment.

"The Young May Moon," by Elias Blum. Easy and melodious, in a flowing six-eight rhythm.

"Pack, Clouds, Away," by Havergal Brian. A setting of a poem by a seventeenth century poet, Thomas Heywood. Bright and animated, requiring delicacy in its singing.

From the Oliver Ditson Co. come the following:

"Southern Medley," by Deems Taylor. An arrangement in four parts, which may be sung with or without accompaniment. Opens with "My Old Kentucky Home," followed by "Carry Me Back to Old Virginny" and "Way Down Upon the Suwanee River," ending with the chorus of "My Old Kentucky Home."

"The Rose and the Gardener" and "The Heart that Sings Away" by Charles P. Scott. The first has an ad lib. cello obbligato. The other is an attractive little three-page number.

"To the Betrothed," by Gabriella Ferrari, is translated and arranged by Samuel Richards Gaines, and the accompaniment is for either piano or harp. Has much charm.

"The Wild Swans," by Cecil Forsyth, is a setting of a poem by Fiona MacLeod. It is an energetic and highly interesting chorus.

"Spring Ballet," by Geoffrey O'Hara, is bright and tuneful. The part-writing is smooth and easy to sing.

"It's Merry, Merry May," by Charles Huerter, is an arrangement of a song. It is short and extremely effective.

From the Clayton F. Summy Co. comes a number entitled "The Fountain," by

Leslie Calver, with words by James Russell Lowell, which catches the spirit of the poem nicely.

## New Anthems for Mixed Voices

The following anthems are among those that have recently come from the publishers and are deserving of the attention of choir-masters. They range from easy to moderately difficult and none of them is beyond the average mixed choir. From Oliver Ditson press:

"I Heard the Voice of Christ Say 'Peace,'" by Walter C. Gale. Good idea, carried out in a musicianly manner, though rather long. Contains soprano solo.

"God is My Strong Salvation," by Ferdinand Dunkley. Ends with baritone solo above chorus part. Has dignity and strength.

"Blessed is He That Considereth the Poor," by L. Camilieri. Three pages for chorus only. Simple homophonic writing.

"My Soul With Patience Waits" and "From All That Dwelt Below the Skies," two hymn-anthems by Charles Huerter. The first opens with a soprano, or tenor, solo; the other is for chorus only. Both are melodious.

"Benedictus es, Domine" and "Benedictus," by Mrs. H. H. A. Beach. A musicianly setting of a portion of the Episcopal service. There are solos for baritone.

"May the Words of My Mouth," by Frank E. Ward. Short and has no solos. Good and effective part-writing.

"Bless the Lord," by Michail Ippolitoff-Ivanoff, and "Awake, My Soul," by P. Tchesnokoff, both arranged by H. Clough-Leigher. Interesting examples of Russian church music, skillfully adapted for the Protestant church service.

"Hark, Hark, an Angel Throng," by E. S. Hosmer, is a melodious three-part chorus for women's voices, with short passages for the altos and sopranos.

From the Arthur P. Schmidt Co. press: "O Love that Casts Out Fear," by Harold Vincent Milligan. For chorus only, partly unaccompanied.

"Sun of My Soul," by Edwin H. Lemare. A good setting of the famous hymn. Has a short soprano solo.

From the Clayton F. Summy press: "Awake Thou That Sleepest," by Walter Spry. An animated chorus, ending with the hymn "Christ the Lord is Risen Today."

## Numbers for Male Voices and School Choruses

Mana Zucca's song "The Big Brown Bear" (G. Schirmer) has enjoyed well-deserved popularity as a bright little humorous number—humorous both in words and music. It comes now in a clever arrangement for male voices, made by John Hyatt Brewer.

"A Bowl of Roses," by Mark Andrews, is an à cappella setting of W. E. Henley's little poem, done with the skill and artistry which are features of Mr. Andrews' work. It demands first tenors with a good B Flat.

From the Oliver Ditson Co.: "Ah! 'Tis You," by Charles P. Scott. A smooth-flowing melody, with a refrain in waltz rhythm that is very singable.

"While Bells of Memory Chime," by Marguerite Lawrence Test, arranged by Hartley Moore. A melodious ballad that makes a good chorus.

The following numbers, from the same press, are for school choruses:

"The Call of Duty," by Arthur Hadley. A rousing marching song for boys, with patriotic words by Frederick Martens. Arranged by C. F. Manney.

"Away to the Woods," by Johann

Schrammel. Another marching song for boys arranged by Mr. Manney.

"Morning Invitation," by George A. Veazie. Tuneful and bright.

"Greeting to Spring," an arrangement by Mr. Manney of Strauss' "Blue Danube" Waltz. In two parts.

"The Forest Dance," by Arthur B. Targett, arranged for three-part chorus (soprano, alto and bass) by N. Clifford Page. A bright number written in Gavotte tempo.

"The Quarrelsome Glee Club," by Lalla Ryckoff (Clayton F. Summy Co.), is a humorous number for male chorus, introducing snatches of well known melodies.

## A Hawaiian Operetta for Young Ladies

In "Ghosts of Hilo" (Theodore Presser Co.) Paul Bliss has written a very tuneful operetta for young women that is easy to sing and equally easy to produce. There are four principal characters, a soprano and two mezzos and one speaking part. The chorus, of Hawaiian maidens, is never in more than two parts. There are instrumental interludes and considerable dialogue. Mr. Bliss' music is written in the style of the light opera. The melodies, because of their catchiness, are easy to learn and should be popular with the listener. In all there are fourteen musical numbers, including the overture. It may be given with accompaniment of piano, gong and tom-tom. The text is also by Mr. Bliss.

## Several Native Operas Listed for Performance

A revival of American opera is indicated in the list of productions referred to by the American Opera Society of Chicago, Inc., for 1924-1925. Works chosen for performance in various centers are "Bianca," by Henry Hadley, Ralph Lyford's "Castle Agrazant," Charles Wakefield Cadman's "Shanewis," "Algalala" by Francesco De Leone, "The Echo" by Frank Patterson and John Adam Hugo's "Temple Dancer." "It now seems to be the duty of opera patrons, as well as the public," says an official statement, "to request the continuation of this work by all companies incorporated in America if our music and fine arts are to be further developed. A recent list, issued by this Society, contains the names of sixty composers and ninety-nine operas and may be had for the asking. This country is second to none in science and business. Is it to be the last in art? When are we to have a national conservatory, governed, as it can be, as well as West Point, or Annapolis?"

WASHINGTON, D. C., July 12.—Netta Craig, lyric soprano, has been engaged as soprano soloist at St. Andrews-by-the-Sea, Allenhurst, N. J. This is Miss Craig's second summer engagement at St. Andrew's.



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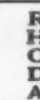
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## CHICAGO COLLEGE TO HOLD CONTESTS

### Trials for Scholarships Will Open in September—Raab to Rejoin Faculty

CHICAGO, July 12.—Members of the regular faculty of the Chicago Musical College who are not engaged with classes in the summer master school are, many of them, passing vacations either in or outside Chicago. Alexander Raab, who has long been a prominent member of the piano department, is now in Europe, where he recently spent a year's leave of absence, and will return to Chicago Sept. 10, in time for the free scholarship examinations which precede the opening of the fall term. The piano examinations are scheduled for Thursday, Sept. 11, from 9 a. m. until 1 p. m.

The free scholarship system has long been practised at the Chicago College of Music and covers practically all branches of musical instruction. Full free scholarships are awarded in open competitive examination and any adult student may enter, forms being provided by the college for that purpose. The list of piano scholarships is one of the longest presented, and among teachers offering them in this department, besides Mr. Raab, is Edward Collins. Mr. Collins is in Chicago, teaching in the summer master school, but will have a short respite from the classroom before the beginning of the 1924-1925 season of forty weeks.

Mr. Raab was a pupil of Theodore Leschetitzky, and has played extensively in Austria, Germany, England and other European countries. In America he has won distinction through his performances with the Chicago Symphony, playing Weber's *Konzertstück* and Liszt's *Hungarian Fantasia* under the leadership of Frederick Stock, and with the Minneapolis Symphony, with which he played Borowski's *Concerto* to an accompaniment conducted by Emil Oberholfer.

Mr. Collins studied under Rudolph Ganz at the Chicago Musical College and later with this pianist in Europe. While in Berlin he was also a pupil in the music departments of the Royal High School, and made his debut in the German capital in 1912. Returning to this country, he was widely heard as a concert pianist, and has recently won recognition as a composer of music for piano and for orchestra.

## In Chicago Studios

Chicago, July 12.

### CHICAGO MUSICAL COLLEGE

Advanced students of the Summer Master School were heard in recital on Saturday in the Central Theater. Helen Pollenz played three of her own compositions. Others appearing were Zelma Smithpeter, Clara M. Schevill, George M. Graham, Philip Kalar, Grisha Monasevitch and Ethel Sten. These musicians were pupils of Felix Borowski, Richard Hageman, Sergei Klibansky, William S. Brady, Leopold Auer and Edward Collins.

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Clarkson, Benjamin Tilberg, Esther Arneson, Louise Richardson and Jeanette Eppstein were heard at a recital given in Kimball Hall Wednesday morning. Attendance at the Summer Public School music course has been much larger than in any previous season. Margaret Lowry, who joined the summer faculty for this work, has proved an exceptional instructor. She completes her engagement this week, to be succeeded by George H. Gartlan, director of public school music in New York. Delia Valeri's classes have been especially large, and have been attended by many professional singers and by teachers holding responsible positions.

### Philadelphia Programs

#### Reveal Oscar Langman

#### as Talented Violinist



Oscar Langman, Violinist

PHILADELPHIA, July 15.—A feature of the spring concert given in the J. W. F. Leman Studios was the accomplished playing of Oscar Langman in the Tchaikovsky Violin Concerto. Mr. Langman, a pupil of Mr. Leman, is also gold medalist of the Philadelphia Music Club and prize-winner at the Welsh Eisteddfod, and was kept busy last season with more than 100 engagements in the environs of Philadelphia.

The concert was in every respect a success, the participants playing admirably. Franklin Moore read Kreisler's arrangement of Pugnani's *Praeludium* and *Allegro* and "La Gitana" in an authoritative manner. Jeannette Jabrow, who has toured the country extensively, was heard to advantage in numbers by Gardner, Spalding and Kreisler. Charles Jaffe, seven years old, made a favorable impression in an *Allegro Brillante* by Ten-Have. The program was given variety by several ensembles of twelve, sixteen and twenty players.

Singing pupils of W. Palmer Hoxie, Kathryn Nolde, mezzo-soprano; Fanny Lampert, coloratura soprano, and Edward Barnes, baritone, contributed arias and modern songs, all well sung.

### Léon Sametini and Richard Hageman Give Joint Recital

CHICAGO, July 16.—In their joint recital in the Central Theater recently, Léon Sametini and Richard Hageman gave a French program, including sonatas by Saint-Saëns and César Franck and Chausson's "Poème." For August, Mr. Sametini is planning a motor trip through Europe. Three of his former pupils, Sylvia Lent, Ilse Niemark and Gilbert Ross, are fulfilling concert engagements. Harold Ayres, another pupil, will join the first violin section of the Minneapolis Symphony next season.

Marie Tiffany, soprano of the Metropolitan Opera, is spending a holiday at Nantucket, Mass.

## SEATTLE TEACHERS PRESENT PROGRAMS

### Specialized Summer Courses Bring Distinguished Guests to Cornish School

By David Scheetz Craig

SEATTLE, July 14.—Seattle is enjoying its share of specialized summer study. While this city does not hear as many visiting artists as some of the other Pacific Coast centers, many of the principal teachers are conducting successful summer courses that will continue until Aug. 1. Among the resident teachers who announced summer classes were Paul Pierre McNeely and Harry Krinke, piano; and Clifford W. Kantner, voice. Visiting teachers at the Cornish school are Theodore Spiering, violinist and conductor; Alexander Sklarevski, pianist, and Adolph Bolm, ballet.

Owing to increasing enrollment and the gradual enlarging of the Cornish school, Jessie B. Hall will assume its management on Sept. 1, thus relieving Nellie Cornish from details involved in the business management.

Vocal pupils of Ernest H. Worth, were heard in a song recital on June 27, assisted by Gwendolen Mines, pianist and accompanist, and Wilbur Westerman, violinist. A large audience heard an interesting program from Martha Dyer, Jane Quigley, Wilma Cowley, Mildred Graff, Ilse Smith, Mrs. Ernest H.

Worth, Elizabeth Farrington, and Frank Harmon.

Moritz Rosen, one of Seattle's prominent violin teachers, has issued the second book of his new violin method through the Woods Music Company. The first book is now in its fourth edition.

Concerts in parks are being given by Wagner's and Adams' bands.

### Piano Recitals Are Heard

Orrill V. Stapp presented his pupils in a series of piano recitals on June 24, 25 and 27, the middle date being devoted to Eleanor Richards. Mr. Stapp played the second piano at these programs.

The Melody Club gave its final program in the home of the Misses Salin. The participants were Mildred Johnson, Ella Salin, Gertrude Wiggen, Margaret Salin, Mrs. Gatha Peterson, Ingrid Salin, Mrs. Charles Plimpton, Dorothea Rodgers, Mrs. Thomas Hall and Olga Kuehel.

The seventy-third musicale of the Sunset Club was delightfully given by Margaret Moss Hemion, soprano, and James Harvey, tenor, with Leone Langdon at the piano.

The Students' Musical Club gave a complimentary recital of solo and ensemble numbers. Those appearing on the program were Norie Powers, Helen Hollinger, Rosamond Phillips, Edith Hollinger, Clarice Lokem, Dorothy Baker, Belle Jacobs, Marjorie Chandler, Gwendolen Mines and Mrs. C. R. English.

Among the teachers whose pupils were heard in concerts last week were Ethel Gordon, Carrie Taylor, Barbara Berger Sawyer, Mary Houlahan, Ellie M. Campbell, Bertha Freyd, Esther Lee Ayers, Vivian Clemans and Marjorie Miller.

### GIVES MIDNIGHT MUSICALE

#### Margaret Weis Entertains Democratic Delegates

Kansas and Florida delegates to the Democratic Convention were guests recently of Margaret Weis, piano teacher and composer, at a midnight musicale in her home in Brooklyn. The musicale followed a reception for the delegates in the home of Rosalie Loew Whitney.

Two songs composed by Mrs. Weis, "Tomorrow" and "Dreams of You," sung by Howard La Noce, were applauded so heartily they had to be repeated. There was also a sonata dedicated by Mrs. Weis to Samuel Lentz, which was played by Ruth Leiter. Mr. Lentz played Liszt's Second Polonaise.

The program included the first movement of Beethoven's Sonata, Op. 57, played by Harold Cohen; a soprano aria from "Bohème," sung by Maria Franzke; waltzes from the ballet "Naila," Delibes-Dohnanyi, played by Dorothy Hoag; violin solos by Florence Irene Jones; whistling solos by Mr. La Noce; Liszt's Etudes in D Flat and F Minor, played by Sylvia Tepper, and a male quartet, "Sabbath" by S. Bren, sung by Mr. La Noce, Paul Brooks, James Weis and Eli Sandler. Johanna Arnold and Max Dutzman accompanied.

The Daniel Mayer office has booked another course at Westminster College, New Wilmington, Pa. The series will include appearances by Renée Thornton with Richard Hageman, Mischa Levitzki and Sascha Jacobsen.

### W. J. Meteyarde is New Organist at Birmingham, Ala.

BIRMINGHAM, ALA., July 14.—Mrs. E. T. Rice, organist at First Presbyterian Church for four years, resigned recently and is succeeded by W. J. Meteyarde, an Associate of the Royal College of Music in London, who entered upon his duties on July 1 with the added title of carillonneur. Mrs. Rice, formerly president of the Music Study Club, is spending a holiday in California. Mrs. J. J. Strickland has been appointed soprano soloist at Highlands Methodist Church, beginning Sept. 1. FERDINAND DUNKLEY.

### Fred Patton Sails for Savannah

Fred Patton, who is giving a series of baritone recitals at southern universities this month, left by steamer from New York on July 12 for Savannah. A recital in Stamford, Conn., next season has been arranged by his managers, Haensel & Jones. This will be given two days before Mr. Patton's appearance with the Philadelphia Civic Opera Company as Ferrando in "Trovatore."

### Florence Easton's Tour Is Extended

Florence Easton's tour in the Pacific Northwest next season has been extended to include an appearance in Tacoma, Wash., on March 18. This necessitates changing the popular soprano's Winnipeg recital date from March 19 to March 23.

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# From Ocean to Ocean

**GARRETSON, S. D.**—The Garretson municipal concert band has resumed its annual outdoor concerts for the summer. The programs are given on Wednesday nights.

**PORTLAND, ORE.**—The Reed College Chorus sang Gilbert and Sullivan's "Pirates of Penzance" at the college recently. Elizabeth Gore and Mrs. Doris Smith were the directors. The cast included Aubrey Davis, Easton Rothwell, George Maddox, A. Keller, Henry Alderman, Hilda Thorne, Althea Dwyer, Bernice Laidlaw, Helen Lee Grant and Alice Krichesky.

**MOUNT VERNON, IOWA.**—In her graduation recital Lois Brown, violin student at Cornell College Conservatory, gave a brilliant interpretation of Handel's Sonata in E and Viotti's A Minor Concerto. In the Concerto she was accompanied by an organ and a small orchestra. Helen Little, pianist, also a member of the graduating class, was Miss Brown's accompanist.

**TRENTON, N. J.**—Mr. and Mrs. Felix Kiessling presented their violin pupils in a commencement program in the Junior High School recently. Besides solo numbers of varying degrees of difficulty, there were several appearances of the junior and senior orchestras. Russell Beiswanger, Nicholas Homishko, Anna Korocz, Max Lehman and Ernest Pery were awarded bronze medals. Elmer Ketaner, boy soprano, assisted.

**WICHITA, KAN.**—An impressive Victor Herbert memorial program was given re-

cently at the Miller Theater under the direction of P. Hans Flath, organist and musical director. Mrs. C. M. Jacques, a former pupil and graduate of T. L. Krebs, presented her pupil, Ruth Virginia Mathis, in a piano recital recently. Margaret Dorothy Craig and Marguerite Mae Jacques assisted. The Three Arts Conservatory has just issued the first number of a four-page, quarto size conservatory paper which is to be published monthly.

**PORTLAND, ORE.**—The soloists in the final concert of the Civic Music Club were Mrs. Romeyn Jansen, contralto; Paul Petri, tenor, and Eulah Mitchell Carroll, pianist. The accompanists were Ida May Cook and Lillian Jeffreys Petri. Franklin Launer, pianist, was also heard in a recent program. Among the teachers whose pupils have given recitals are Mrs. Herman T. Bohlman, Randolph Howard, Franck and Beatrice Eichenlaub, George Wilber Reed, Lucia Caffall Hart, Lillian Jeffreys Petri and Mrs. Mischa Pelz.

**POUGHKEEPSIE, N. Y.**—Among the pupils' recitals given in Poughkeepsie recently were those of Clara B. Bock, Mary Garrison, Louise V. Gorse, Mabel Saltford, Jenny M. Wickes and Winifred Kenner. Mrs. Albert T. Kelley, soprano, was assisting soloist at Miss Garrison's recital; Otis Noble and Walter Lowe, baritones, assisted Miss Gorse; Alice K. Willing, contralto, and Bernice S. Tremper, soprano, were soloists for Miss Saltford, and Avis Adams, contralto, sang at the recital by Misses Wickes and Kenner. Miss Adams is a pupil of John Nichols of Vassar College.

**MIAMI, FLA.**—Frances Shelton, a twelve-year-old pianist of Dania, who has been studying at the Conservatory with Mana Zucca, recently gave an unusual program for so young a pianist. She played a Three-part Invention by Bach, an Impromptu by Schubert, Etude Mignonne by Schütt, Waltz in B Minor and Prelude in E Minor by Chopin, a Moment Musical by Schubert, "The Frolic" and a Prelude by Mana Zucca, and ended with a Moszkowski Polonaise. Truman C. Lord is managing a musical production in an attempt to raise funds for the erection of a musicians' home in Miami.

**COLLEGE PARK, GA.**—The College Park Music Study Club has elected the following officers: Mrs. Hugh Couch, president; Mrs. W. W. Bateman, Mrs. S. R. Young and Mrs. Clarence W. Wall, vice-presidents; Mrs. W. R. Lassiter, recording secretary; Mrs. W. R. Hathell, corresponding secretary, and Mrs. R. S. Rosser, treasurer. The Club chorus, under the leadership of Mrs. W. W. Bateman, gave a program, assisted by Sara Gray, violinist; Ariene Thrasher, contralto; Mrs. Hugh Couch, soprano; Mrs. Clarence W. Wall, soprano, and Clarence W. Wall, tenor. Blanche Roberts accompanied.

**RICHMOND, IND.**—Four students of the Garton Studios of Music and Dramatic Art received certificates at the recent graduation exercises held in the Morton high school auditorium. Vera Kinet was graduated in piano, Cecilia Lebert, instructor; Pauline MacPherson, voice, under Samuel B. Garton, and Mrs. Harry MacMinn and Florence Stinetorf, dramatic art, under Arthur Beriault. Other

recitals have been given by pupils of Mildred Schalk, Agnes Hansel Harter and Ruth Peltz. Students of the St. Andrew's School of Music were also applauded in a program in St. Andrew's high school auditorium.

**LEAVENWORTH, KAN.**—Helene Topper, organist, appeared in recital at the First Presbyterian Church assisted by Mary Miller, pianist of Kansas City, Elizabeth Fryer, soprano, and Rosamund Burt, reader. Miss Topper is a recent graduate of St. Mary's Academy. A Flag Day program, in which Mrs. Howard Gordon, Mrs. George Nescher and Mrs. Elizabeth Hawkins appeared, was held at the home of Mrs. E. Van Tuyl by the Capt. Jesse Leavenworth Chapter, D. A. R. Clara Bruegggen appeared in organ recital recently. An elaborate musical program was a feature of the celebration of the twenty-fifth anniversary of the entrance into the priesthood of the Rev. B. S. Kelly. Concerts have been given by the bands at the Soldiers Home and the State and Federal prisons.

**SEDALIA, MO.**—The Dempsey Piano School presented Margaret Stambaugh, Frances Stanley and LaRue Johnson in a graduation recital in their studio. Fifty-seven pupils of the primary and intermediate grades of the school gave their annual recital on the same day. "In the Land of the Story Books" was given as a costume recital by pupils of Mabel DeWitt. Mrs. Jewel Harter Thomas presented her Mozart Club and her advanced class of pupils in two recitals at her home. Fifty children were included in the two programs. Sixteen gold medals were awarded for progress and practice records. Another musical feature of the local studios was a pageant entitled "Fountain of Youth," staged by Alreta Payne of the Quantette Dancing Studio. A cast of 100 children and adults participated. The Helen G. Steele Music Club Sextet, including Mesdames C. C. Kelly, J. J. Johannes, Harvey MacGugin, Mark C. Magers, Percy Metcalfe and Florence Butterworth, with Mabel DeWitte at the piano, appeared in a colonial scene. Florence Lorbeer of Riverside, Cal., was the soloist.

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## Artists Famous in Music and Drama

[Continued from page 3]

in "The Mikado," in which he appeared in Boston.

Lucien Muratore, tenor, who has just won new glory as *Ulysses* in Fauré's "Pénélope" at the Opéra Comique in Paris, reversed the Mansfield path in his career. "I first went on the stage," he says, "as an actor in Réjane's company at the Odéon in Paris. I was *jeune premier comédien*, which was splendid experience. As a result of that training, even today I try never to let any detail of the drama be neglected. Take, for instance, the question of stage duels, which, in nine cases out of ten, are merely modern fencing. Now as a matter of fact, the duel changed with every era, just as did the costume. In 'Faust' the sword should be long and heavy and the fighting more or less slashing about. But in the period of 'Romeo and Juliet' men fought with a rapier in the right hand and a dagger in the left. Details of that sort are as important as voice production. You may not notice them if they are right, but if wrong they throw the whole performance out of key and spoil the atmosphere."

Muratore was an actor even before he entered Réjane's company, but not a serious actor. He had played at the Variétés and Casino at Monte Carlo, as curious a preparation for the Opéra as is the Odéon for the Opéra. He was persuaded to take up a singing career by the director of the Opéra Comique, where he made his début in Hahn's "La Carmélite." Since then he has sung at both the Paris opera houses, at Monte

Carlo, at the Colon in Buenos Aires and with the Chicago Opera Company. He is in Paris again now, alternating between the Opéra and the Comique, still grateful for his years as an actor, still firm in his theory that dramatic details are as essential as singing in opera.

### Creating Atmosphere

Georgette Leblanc began as an opera singer at the Opéra Comique in "L'Attaque du Moulin," and later forsook the operatic stage for the dramatic, only to return to singing as her ultimate vocation. As an actress she maintained for years a friendly rivalry with Sarah Bernhardt. Maurice Maeterlinck, her former husband, wrote most of his plays for her and she was the first *Monna Vanna* and the first *Mélysande*. She created the leading parts in "Joyzelle" and "La Mort de Tintagiles." But her dramatic repertoire was not limited to Maeterlinck plays, for her most famous rôle, and the one she believes her best, was *Lady Macbeth*.

Most interesting, perhaps, as a revelation of the difference in technic on the operatic and concert stage was Mme. Leblanc's experience when she gave "Pelléas et Mélisande" in Boston as an opera and a play in the same week. "I wore the same costume in play and opera," she says, "and the conception of the part was, of course, the same; but one had to go by different routes to arrive at the same point. The principal difference was that in the play I had to give atmosphere by the way I read my lines. In the opera the orchestra established the atmosphere. It was consequently more remote, and to give the illusion one had to think from a point further away." But, she insists, real dramatic effects can be attained on the operatic stage, and there is no better proof of it than Anatole France's comment when Mme. Leblanc created the rôle of *Thais* at the Théâtre de la Monnaie in Brussels. "Ma chère," he said to her after the performance "you are the first *Thais* I have ever seen who was really Greek."

### Two Famous Actresses

Among the actresses who have operatic careers in their hidden pasts are Marie Tempest, English dramatic star, and Mrs. Thomas Whiffen, "the grand old lady of the American stage." Marie Tempest was a prize student at the Royal Academy in London and a pupil of Manuel Garcia. In America, in the nineties, she made a great success as *Carmen*, *Manon* and *Mignon* and toured the country in "The Tyrolean," "The Fencing Master," "The Pirates of Penzance" and "The Bohemian Girl." Returning to London, she sang in "The Geisha" and "San-Toy" and then abandoned the opera for the legitimate stage. Beginning as *Peg Woffington* and *Becky Sharp* she quickly made an enviable reputation as an actress, and today we do not even remember that she was once a famous opera singer.

Mrs. Thomas Whiffen, who, at the age of seventy-eight, was still appearing on Broadway a few weeks ago as the grandmother in "The Goose Hangs High," made her American début at Wood's Museum, afterwards known as Daly's Theater, in New York, in 1868, in Offenbach's "Marriage aux Lanternes," with her husband as the tenor and her sister as the soprano. Afterwards she was

the original *Buttercup* in the first production of "Pinafore" at the Standard Theater, New York, in 1879. Her mother was an opera singer and her aunt was associated with William Harrison as manager of Covent Garden, but she gave up the operatic stage entirely in 1880 to appear in "Hazel Kirke." In her fifty years on the stage she has appeared in most of the famous plays and companies of two generations, with Mary Mannering and Eleanor Robson and Margaret Anglin; with Henry Miller in "The Great Divide" and in "Cousin Kate" and "A Scrap of Paper."

### Schumann Heink in Drama

Even Ernestine Schumann Heink, although she never attained fame as an actress, has had her fling at the stage. After she made her great success in Hamburg, at the opera, by substituting at short notice for the prima donna in "Carmen," she appeared with her second husband, Paul Schumann, at the Hamburger Stadttheater, where he was director and a leading actor. And, years later in New York, she deserted the operatic stage for a season, to play the leading rôle in Julian Edwards' musical comedy "Love's Lottery," but wisely decided that Wagner was more suited to her voice and temperament and has never since appeared on the dramatic stage.

Rudolph Schildkraut, renowned throughout Germany and Austria as *Shylock* and *King Lear*, began his career as a comedian in operetta and advanced to rôles in Gilbert and Sullivan operas and others by Strauss and Offenbach. When "The Mikado" was first produced in Germany, he created the rôle of *Ko-Ko*, but he soon deserted Sullivan for Shakespeare. Last season after over thirty years on the stage he played his first part in English, in "The God of Vengeance" and this year he appeared as the *Emperor* in Reinhardt's production of "The Miracle."

On the musical comedy stage and in the theater there are actors and actresses who made their reputations in opera, and, to balance the scales, the opera companies boast many recruits from the legitimate stage. Fritz Scheff before she became *Mlle. Modiste*, was *Elsa* and *Nedda* and *Musetta* at the Metropolitan, and Mariska Aldrich, who was with both the Manhattan and Metropolitan companies has been playing the *Abbess* in "The Miracle." Marguerite Namara formerly a musical comedy star on Broadway has just been acclaimed as *Mimi* at the Opéra Comique in Paris, and Mimi Aguglia, for years known throughout the world as the most famous Sicilian actress, made her operatic début in Havana last winter as *Carmen*.

Lady Abarbanell, who is remembered chiefly for "Mme. Sherry" and "Miss Princess" appeared at the Metropolitan Opera House in "Hänsel and Gretel," and, long before that, at the Neues Theater, in Berlin, was a sensitive *Hedwig Ekdal* in Ibsen's "The Wild Duck." Alice Gentle once played with Sam Bernard in "All for the Ladies" and Ralph Errolle, who has just been engaged by the Metropolitan, was with Christie Macdonald in "The Spring Maid." Eleanor Painter and Mary Ellis, Alice Nielsen, Thomas Chalmers and Lawrence Tibbett are of the illustrious group that has proved that "jack of all trades" does not mean "master of none." And, in the moving pictures, adding dignity to the list of stars, have been the names of Enrico Caruso, Geraldine Farrar, Mary Garden and Michael Bohnen as well as Georgette Leblanc who is even now in France filming a picture. There is, of course, a difference of technic in acting in the theater and the opera house, but it is not insurmountable. Opera singers can, occasionally, act, even on the stage, and actors, even Broadway actors, can sometimes sing.

HENRIETTA MALKIEL.

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DULUTH, MINN., July 14.—Lotta Van Buren, whose recitals on old instruments—the clavichord, virginal, octavina and harpischord—have attracted wide attention, has been engaged for an appearance on Nov. 18, by the Matinée Musicale of Duluth. Miss Van Buren will give an outline of the history of these instruments and play works by Bach and other classic composers.

Miss Van Buren is spending the summer in England at the workshop and studio of Arnold Dolmetsch, where replicas of these old instruments are constructed with infinite care. Miss Van Buren considers working in the "shop" as necessary as her daily practice, so that should any of her own old instruments need repair she can do the necessary work.

### Middlebury College Arranges Concert Course

MIDDLEBURY, VT., July 14.—Among the artists engaged by Lewis J. Hathaway for the Middlebury College concert course next season are Guiomar Novaes, pianist; Cecil Arden, mezzo-soprano of the Metropolitan Opera; the Fox-Burgen-Bedetti Trio of Boston and the De Reszke Singers. It is hoped the new building for the exclusive use of the department will be ready for classes at the opening of the college year. One new instructor will be added to the department this fall.

F. C. Coppicus, manager of the Metropolitan Musical Bureau, recently spent a week-end at Atlantic City.

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# People and Events in New York's Week

## Lionel Tertis Joins Famous Colleagues to Play Neglected Viola Works Abroad

(Portrait on front page.)

LIONEL TERTIS, "apostle of the viola," as he is called, wants to introduce the public to all the viola literature, so, occasionally he drops his rôle of soloist and joins with some famous colleagues to play the bigger works written for his instrument. In Rome, recently, he gave a joint concert with Alfredo Casella, and in London with Fritz Kreisler. With Mr. Kreisler he played the Mozart Double Concerto for violin and viola which the two artists gave in New York last winter. Now he is giving a series of three recitals with Myra Hess of music for viola and piano in London.

Next January, when he returns for his second American tour, Mr. Tertis will join the new quartet formed by the Metropolitan Musical Bureau and including Harold Bauer, pianist; Bronislaw Huberman, violinist, and Felix Salmond, cellist. During the month of January they will travel about playing for the big music clubs and colleges the programs which have become famous at the Beethoven Association. They will appear at Smith and Wellesley and the University of Minnesota, as well as several other colleges, and then Mr. Tertis will return to New York for five appearances with the New York Symphony and a series of recitals.

Lionel Tertis was born in West Hartlepool, England, in August, 1876. At the age of six he began the study of the piano and a year later made his first public appearance as soloist at a concert in London. When he was thirteen he decided to learn to play the violin, and to earn enough money to enter a school he worked as an accompanist for a year. He then became a student at Trinity College, London, remaining there until he was sixteen, when he went to Leipzig for further study.

Returning to London, he entered the Royal Academy of Music, where he continued his work in the violin department. His change to the viola, which came at about this time, was apparently an accident. The students of the academy were organizing a string quartet and asked him to learn the viola so that he could play that instrument with them. In three weeks he had mastered the viola sufficiently to appear with the quartet at an academy concert. After his début as a viola player at this concert, Sir Alexander McKenzie, principal of the Royal Academy, prophesied that he would never regret having taken up the viola.

Having once made himself familiar with it, Mr. Tertis says, he found that beneath this apparently unresponsive instrument lay a poetic depth and charm far more appealing to him than the tones of its better known sister, the violin. Then he became the apostle of the viola, made it recognized as a solo instrument and gained a great reputation.

### Louise Alice Williams Sings for Army Aviators

Louise Alice Williams recently gave a program of Negro stories and southern folk-songs at Mitchel Field for Army aviators, their wives and guests. She was assisted by Alma Faust, lyric soprano, and Sanford Mason Norris, violinist, the latter a Democratic Convention guest from Virginia. Miss Williams has collected thirty unpublished folk-songs which will be arranged for publication by Girard Tanning. When she appeared at an Army and Navy reception in the Plaza Hotel recently, Miss Williams was assisted by Arthur Jones, harpist. Patrons and patronesses were Maj.-Gen. and Mrs. Bullard, Rear Admiral and Mrs. Plunkett, Rear Admiral and Mrs. Williams, Gen. and Mrs. Pierson, Gen. and Mrs. DuPont, Mrs. Charles Dana Gibson, Mrs. Oliver Harriman, Mrs. Henry P. Davison, Mrs. Philip Rhinelander II, Mrs. David Castleman and Isabelle Snow.

tion as a virtuoso player. In England the revival of interest in the viola is directly attributed to the pioneer work of Mr. Tertis.

Arnold Bax, who wrote for him the viola sonata which he has made his own, says, "Were any keen student of the musical life of the past twenty years to be asked the name of the personality who has been responsible for the greatest amount of creative activity in music during that period, the answer would certainly be Lionel Tertis." Among the modern works which Mr. Tertis sponsors are Ernest Bloch's Suite, B. J. Dale's Suite and also his Phantasy, Dohnanyi's Sonata, the Arnold Bax Fantasy, the Bowen Concerto and the Kreisler-Bowen "Tambourin Chinois." Then there are, of course, the big works for orchestra, the Bach Double Concerto and the Mozart Symphonie Concertante for violin and viola, the Berlioz "Harold in Italy," for viola and orchestra, and the Bruch "Kol Nidrei." The literature of works written or transcribed for viola is not large, but it is growing because the composers, and not only the British composers, have Lionel Tertis to play their works.

### MAYOR ACCEPTS HONORARY MEMBERSHIP IN ORCHESTRA

State Symphony Shows Appreciation Also of Philip Berolzheimer's Services

Honorary membership in the State Symphony Orchestra of New York, Inc., of which Josef Stransky is conductor, has been accepted by Mayor John F. Hylan and Philip Berolzheimer, City Chamberlain.

Resolutions embodying invitations to Mayor Hylan and Mr. Berolzheimer to accept this honor, were passed at a special meeting held in Carnegie Hall and expressed appreciation of Mayor Hylan's success in establishing a music and art center in New York, his efforts revealing "splendid vision and dauntless courage in the face of great opposition." The cooperation of Mr. Berolzheimer was spoken of in this connection, the Mayor's plan being referred to as a "very necessary educational cause for the advancement of music."

### Arab Music Is Feature of Capitol Theater Program

Rex Ingram's production, "The Arab," at the Capitol Theater this week was given a prologue inspired by the atmosphere of the desert stretches in which the picture was made. S. L. Rothafel conferred with Mr. Ingram on the details. The prologue comprised a desert scene at night, with a vocal ensemble chanting Bedouin music. Doris Niles appeared in a "Danse Arabe" and Miss Gambarelli arranged an elaborate number for the ballet corps. Douglas Stanbury, as the young Sheik, sang Pinsuti's "Bedouin Love Song," assisted by a male quartet, consisting of Peter Harrower, Avo Bombarger, Joseph Wetzel and James Parker Coombs. The overture was Goldmark's "Queen of Sheba," played by the Capitol Grand Orchestra under David Mendoza. Another feature of the musical program was the first public performance of a song by Theodore Stearns. This is called "Lullaby," and was sung by Florence Mulholland, contralto.

### Men's Fraternal Club in Fitchburg to Give Concerts

The Loudon Charlton office has completed arrangements for the concert course to be presented by the Men's Fraternal Club in Fitchburg, Mass., next season. The course will consist of three concerts, one by the Flonzaley Quartet, another by Helen Stanley, soprano, and Horace Britt, cellist, and the third by Richard Crooks, tenor, together with Socrate Barozzi, violinist.

### PROSCHOWSKY PUPILS BUSY SKIES SMILE UPON N. Y. STADIUM MUSIC

Concert and Teaching Engagements Keep Them Active

Frantz Proschowsky, teacher of singing, has closed his master class at the MacPhail School of Music, Minneapolis, where he gave eighty-five lessons and six lectures each week. His class included well known singers and teachers, and much of his time is already booked for next summer's class.

Glenn Drake, Chicago tenor, one of his pupils, recently fulfilled eighteen concert dates in Michigan and Indiana. Mr. Drake is also a successful teacher, one of his pupils winning the Arthur Middleton Scholarship at the Busch Conservatory, Chicago. Virginia Rea, coloratura soprano, is engaged as soloist for a Stadium concert in New York. Helen Leveson, mezzo-soprano, is arranging programs for her coming season, which opens early in August, with concerts in Pennsylvania. She is booked for sixteen club appearances and will be heard throughout the East, including Boston and New York. James Haupt, tenor, has been appointed director of the WEA radio station. Camille Robinette, soprano, and Mr. Haupt were recently heard in a joint concert in Pearl River, N. Y. Otilie Kruger, coloratura soprano, will sing on B. F. Keith's "big time" circuit. Algerian Pastures has been engaged for the "Troupe-Iza Ameretta Canfield."

Mr. Proschowsky is now holding a summer class at Highmount, N. Y., consulting daily with Amelita Galli-Curci. He will return on Oct. 1 to his Riverside Drive studio, New York.

### Many Concerts Managers Visit New York

Concert managers visiting New York recently were Katie Wilson Greene of Washington, president of the Concert Managers' Association, who sailed for a summer vacation in Europe on the SS. Aquitania; Mrs. William Bannard of Wilmington, Del., en route to a holiday in Maine; N. B. Gutstadt of Geneva, N. Y.; Kate Booth of Montgomery, Ala.; Mrs. Orlene Shipman of Birmingham, Ala.; Paul Prentzel of Waterbury, Conn.; William A. Albaugh of Baltimore, Md.; Fred C. Hand of Harrisburg, Pa., and S. B. Everts of Syracuse, N. Y.

### Rhys Morgan Will Sing in "Siegfried"

Rhys Morgan, Welsh tenor, will make his first New York operatic appearance next season in "Siegfried" with the English Grand Opera Company. Mr. Morgan will sing in special performances in Newark on Nov. 16, in New York, on Nov. 24, in Brooklyn on Nov. 28 and in Springfield, Mass., on Dec. 5, with an option on his services for further performances if they may be arranged without interference with the concert and oratorio season arranged by Roger de Bruyn, his manager. Mr. Morgan's first New York engagement for next season is a concert in Carnegie Hall. Thereafter he will be active until March, at least 100 concerts having been either booked definitely or tentatively.

### Boys' Bands to Compete in Goldman Central Park Program

Nine boys' bands will compete for prizes in a contest to be held on the Mall in Central Park on Aug. 1. After all the bands have performed separately, they will play one selection in conjunction with the Goldman Band, conducted by Edwin Franko Goldman. Six hundred boys will participate.

### Philharmonic Flute Soloist is Better

John Amans, first flute of the Philharmonic Orchestra, who was stricken with appendicitis a few days before the opening of the Lewisohn Stadium concerts, is making progress toward recovery and expects to rejoin the orchestra before the end of the summer. In Mr. Amans' absence, R. Meredith Wilson, who recently became a member of the Philharmonic, is playing solo flute.

### SKIES SMILE UPON N. Y. STADIUM MUSIC

Philharmonic Series Continues Successfully Through Second Week

Aided by propitious weather, the concerts given by the Philharmonic Orchestra, under Willem van Hoogstraten in the Lewisohn Stadium, College of the City of New York, have continued successfully.

Few programs have been curtailed by rain since the opening on July 3. The first interruption came after the orchestra had played Beethoven's Seventh Symphony on the evening of July 8. Rain again sent thousands of auditors scurrying for shelter on the evening of July 13, after the orchestra had played the Symphony in D Minor by César Franck.

Mr. van Hoogstraten brought out the tragic element in Tchaikovsky's "Pathetic" Symphony very impressively on July 7. It was an all-Tchaikovsky program. The Symphony was followed by the "Nutcracker" Suite and the Overture, "1812." There was plenty of bewitching music in the program for July 9, with the Overture to "Oberon," by Weber, the Spanish Caprice of Rimsky-Korsakoff, and the "Sorcerer's Apprentice," by Dukas. After the intermission, the orchestra played Wagner's "Waldweben" from "Siegfried" and the Caucasian Sketches, by Ippolitoff-Ivanoff.

### Orchestra Is Rearranged

Mr. van Hoogstraten's new arrangement of the orchestra proved effective in the Tchaikovsky-Wagner program on July 10. With the horns massed in the center and the bass strings on his right, he made the most of the sudden descent from the full brass to the string passages in Tchaikovsky's Fifth Symphony. In the Wagner section of the program were included the introduction to Act III of "Lohengrin," "Träume," the Bacchanale from "Tannhäuser" and the Prelude and "Love Death" from "Tristan and Isolde."

Friday evening, July 11, the orchestra balanced the First Symphony by Brahms with Richard Strauss' tone poem, "Don Juan," Weber's "Invitation to the Dance" and Berlioz's Rakoczy March. Beethoven led the program again on Saturday evening, this time with his Eighth Symphony. In the second half of the program there were a Johann Strauss Waltz, the Andante Cantabile from Tchaikovsky's String Quartet, Sibelius' Valse Triste and Liszt's First Hungarian Rhapsody. As encores the orchestra played Wagnerian excerpts from "Lohengrin" and "Meistersinger." J. S.

### Beethoven and Rossini Works on Rivoli Rialto Programs

The music program at the Rivoli Theater this week headed by von Suppé's Overture, "Morning, Noon and Night in Vienna," played by the Rivoli Concert Orchestra, under Emanuel Baer and George Kay. Miriam Lax, soprano, sang "I Hear a Thrush at Eve," by Cadman, Zena Larina and Anette Nory danced a minuet by Beethoven, for which John Wenger, art director, furnished settings. Harold Ramsbottom and Frank Stewart Adams play the organ. The program at the Rialto Theater began with the overture to Rossini's "Italians in Algeria," followed by Riesenfeld classical jazz, "Don't Mind the Rain," both played by the Rialto Orchestra, conducted by Hugo Riesenfeld and Willy Stahl. Carl Formes, baritone, sang "Over the Desert" by Lawrence Kellie as a prelude to the picture, and Lorelei Kendler appeared in "The Doll Dance." Alexander D. Richardson and S. Krumgold alternated at the organ.

### Ernest Urchs Joins Advisory Board of Curtis Institute

Ernest Urchs, artists' manager of Steinway & Sons, has become a member of the advisory board of the Curtis Institute of Music in Philadelphia, at the invitation of Mary Louise Curtis Bok.



## OPEN-AIR OPERA IS GIVEN IN BROOKLYN

### "Pagliacci" and Choral Works Form Program of Joint Benefit Performance

The Brooklyn Musical Festival was held at Ebbets Field, Brooklyn, on Saturday afternoon, July 12, under the auspices of the Brooklyn Chamber of Commerce and the Brooklyn United Singing Societies. The performance was arranged as a benefit for the Rhine-Ruhr Relief and the Eleonora Duse Memorial Association. An open-air presentation of "Pagliacci" was the chief feature.

Expanded for out-of-door production, by the addition of massed choruses and presented on a large scale, the opera held the attention of 5000 spectators on Saturday afternoon. Singers from the principal opera companies, an enlarged orchestra under the leadership of Josiah Zuro and distinctly modern and original settings by John Wenger, combined to make the presentation directed by Paul Sydow, one of the most effective, as well as the most elaborate, ever staged in Brooklyn.

Anna Fitzu as Nedda and Ulysses Lappas in the rôle of Canio, both sang in the admirable style that has made them deservedly popular. Others in the cast, who sang with success, were Alfred Zagaroli, Max Altglass and Domenico Lombardi. On the program also, was Hipolito Lazaro, Spanish tenor, who was so enthusiastically received in arias from "Aida" and "L'Africana" that he was forced to give "La Donne e Mobile" as an encore and repeat it.

Before the presentation of the opera, the United Brooklyn Singing Societies,

#### Fraser Gange to Sing in Nantucket

Fraser Gange, baritone, who is spending his vacation in Jaffrey, N. H., will give a recital in Nantucket, Mass., on July 31.

which cooperated in the organization of the Festival, sang choral works under the leadership of Dr. Felix Jaeger.

Two features of the program which had been announced were omitted. Italo Carlo Falbo, ex-deputy of the Italian Parliament was not able to speak and Paul Whiteman's band did not play "through a misunderstanding" the program explained.

### WILL GIVE BENEFIT CONCERT

#### Rosa Raisa and Giacomo Rimini to Appear Jointly

Rosa Raisa, soprano, and Giacomo Rimini, baritone, both of the Chicago Civic Opera, will give a joint recital in Carnegie Hall on Oct. 18 for the benefit of the Bialstoker Center and Bikur Cholin. These artists have not appeared in New York since April, 1923.

They will arrive in New York on Oct. 11, and their first appearance will be in Brooklyn on Oct. 15. They are booked to appear in Paterson, N. J., on Oct. 17.

After their Carnegie Hall concert, Mme. Raisa and Mr. Rimini will leave immediately for a tour of the West as far as Denver, returning to Chicago early in November for rehearsals with the Chicago Opera.

#### Third Summer Recital Is Given in Warford Studios

The third of a series of summer recitals was given in the Warford Studios recently, when the singers were Rosemary Plaff, soprano; Marion Callan, coloratura soprano, and Joseph Kayser, baritone. All were successful. Miss Plaff sang numbers by Strauss and La Forge, and the "Dream Song" and "Rhapsody" of Claude Warford. Miss Callan's numbers included arias from "Romeo and Juliet" and "Dinorah." Mr. Kayser sang modern French and American compositions, Mr. Warford's "John Henry Crossover." Mr. Warford was at the piano for his own compositions. Willard Sektberg accompanied the other numbers.

### Custom in Peru Frowns on Dance in Tomb, Says the Baroness Rouskaya



Baroness Norka Rouskaya, Dancer and Violinist

Baroness Norka Rouskaya, Russian dancer and violinist, who will make an American tour beginning in January, 1925, has made a special study of Mexican lore. She has presented this native music in recitals given in Mexico, Cuba, Colombia, Peru, Argentina, Brazil and elsewhere in Latin America.

The artist recalls an amusing incident that took place in Lima, Peru. Before her latest appearance at the Forero Theater she was given a banquet by the Peruvian Newspaper Association. "During the banquet," she relates, an influential politician suggested that I pay homage to the memory of General Castillo, the national hero, by dancing Chopin's Funeral March in his mausoleum. I accepted and everything was prepared for the event, which was to take place the following night. Unfortunately one of the daily papers opposed to this politician aroused a great scandal, pretending that the dance

would be a profanation. The matter was finally taken to the Senate and was settled to our satisfaction. Another banquet was given for me on account of the affair, which prolonged my stay in Lima.

"I think the most important work I have done is the collection of beautiful Indian melodies," she says. "Thus I have arranged for the violin, a Maya air, a Colombian bambuco, somewhat rhapsodized, and a devotional melody of the Incas."

The artist will soon sail for Europe and will return to America late this year to give a series of recitals. During her tour in Europe she will perform in London, Paris, Zurich, Basel, Geneva, Rome, Milan, Naples, Monte Carlo, Barcelona and Madrid.

#### Chimes of Old Grace Church in N. Y. to Have Five New Bells

The chimes in the tower of Grace Episcopal Church, Broadway, New York, which have been heard regularly for many years, were silent last Sunday. They had been disconnected so that five new memorial bells may be added before next Christmas. The chime now consists of eleven bells, the oldest of which was installed sixty years ago. The famous church and its bells figured in a scene of Denman Thompson's play, the "Old Homestead," which was popular with American audiences some forty years ago. The carillon will be sent to the foundry of the Meneely Bell Company at Troy, N. Y., and will be thoroughly modernized before the additions are made.

#### Music Publishers' Association Elects Officers

The Music Publishers' Protective Association held elections of officers on July 8. The following were again chosen to head the organization: Louis H. Bernstein, president; Saul Bornstein, vice-president; Jerome Keith, secretary; Charles K. Harris, treasurer, and E. C. Mills, chairman of the executive board.

#### Pupil of Yasha Bunchuk Wins Prize

Margaret Lyman of Salt Lake City, a pupil of Yasha Bunchuk, has won a cello scholarship awarded by the American Committee of the Fontainebleau School of Music. This prize entitles Miss Lyman to three months' study under Anton Hekking.

## PASSED AWAY

#### Platon Brounoff

Platon Brounoff, composer and teacher, died in St. Luke's Hospital on July 11. He was born in Elizabetgrad, Russia, sixty-one years ago, and came to America in 1891. He studied at the Petrograd Conservatory, where his teachers included Anton Rubinstein and Rimsky-Korsakoff. Mr. Brounoff first made appearances as an operatic baritone and as lecturer in this country. He later removed to New York, where he was variously active as composer and teacher, as lecturer on Russia for the New York Board of Education, lecturer on art and supervisor for the Modern Arts Forum, and at one time as instructor of operatic classes at the Institute of Musical Art. He founded the Liberal Art Society and organized the Harlem Choral Union.

Mr. Brounoff was the composer of numerous works. His Overture, "Russia," was conducted by Rubinstein in Russia and was produced in Carnegie Hall in 1896. His cantata, "Angel," was also produced in New York. He was the composer of an American Indian opera, "Ramona"; a music drama, "Xilona"; a symphonic drama, "Titanic" for orchestra and piano, and smaller works, including "Songs of Freedom," "The Torch of Liberty" and "Russian Marseillaise." He was the author of "The Ten Commandments of Piano Practice."

Mr. Brounoff was a picturesque figure and his resemblance to Rubinstein was often remarked when he invariably appeared in the foyer at the opera on opening nights. He is survived by his widow, Bertha Brounoff, and by two children.

#### Frank S. Hastings

PORT WASHINGTON, L. I., June 12.—Frank S. Hastings, banker and patron of music, died at his summer home here on July 5. He was seventy-one years of age, and during a life of varied interests had taken a leading part in

financial and industrial affairs. He was a devoted supporter of music, both as patron and as a composer and organist. He was a personal friend of Edward MacDowell and endowed the MacDowell Memorial Association. Mr. Hastings was president of the Union Settlement Music School and the Singers' Club, and was a director of the New York Oratorio Society. His own compositions included many songs showing a fine sense of melody and good workmanship.

His recreation was mainly as a yachtsman. In 1908 he was awarded the Order of Saint Stanislaus by the late Czar of Russia. His efforts were consistently given toward the furthering of good music in America.

#### Dr. Frederick Niecks

EDINBURGH, SCOTLAND, June 25.—Dr. Frederick Niecks, noted musician, writer and lecturer, who formerly for twenty-three years was Reid Professor of Music at Edinburgh University, died recently at the age of seventy-nine years. He was a pioneer of musical culture and for more than fifty years exerted a strong influence on musical scholarship in this country. He was born in Düsseldorf in 1845, the son of a conductor, and studied violin under Langhans, Grünwald and Auer, and composition with Tausch. He made his debut as a concert violinist at the age of thirteen in his native city, where he later became concertmaster of the orchestra. In 1868 he went to Scotland, where he served as organist at Dumfries, and was viola player in a quartet which also included Sir Alexander Mackenzie. He studied at the Leipzig Conservatory, and later traveled in Italy, and became a contributor to London musical publications. He was chosen to fill the Reid Chair of Music at Edinburgh in 1891, and during his occupancy he made the department of music important in the college and introduced numerous reforms, including the admission of women to the course. He also led a series of annual historical

chamber music concerts. In 1901 he founded the Musical Educational Society. He was made an honorary Doctor of Music by Dublin University in 1898 and the degree of LL.D. was conferred upon him later by Edinburgh University. His writings include many popular books on theory and music history, a biography and critical study of Chopin, and a musical dictionary. He had lived in retirement in Edinburgh since 1914.

#### Webster Millar

LONDON, July 7.—Webster Millar, operatic tenor, died here recently of blood poisoning caused by an injury to his hand. He studied at the Manchester College of Music and with Victor Maurel, sang in concert, and for a time in musical comedy. He was a member of the Beecham Opera Company from 1915 until it disbanded several years ago, singing the rôles of *Roméo*, *Don José*, *Walther* in "Meistersinger," *Hal* in "The Fair Maid of Perth," *Rodolfo* and *Pinkerton*. His last public appearance was as a member of the company which gave Coleridge-Taylor's "Hiawatha" in an operatic version several weeks ago. He was also active as teacher.

#### Jeanne Devries de Reins

CHICAGO, July 14.—The death of Jeanne Devries de Reins, operatic soprano, in Paris recently at the age of seventy-five years, is announced in cable dispatches received by the late singer's brother, Herman Devries of Chicago, former member of the Metropolitan Opera and prominent teacher and critic. The mother of both artists, Rosa Devries, was one of several noted European singers who made pioneer tours in America. Jeanne Devries made her debut at the age of twenty-one in the rôle of *Amina* in "Sonnambula" at the Paris Théâtre Lyrique. After the performance Bizet asked her to create the rôle

of *Katherine Glover* in "La Jolie Fille de Perth," his second opera. She was married to Etienne de Reins, an operatic singer who created leading rôles in Gounod's "Cinq-Mars," Saint-Saëns' "Henry VIII" and Emile Pessard's "Tabarin." A sister of the late artist, Fidès Devries, was also an operatic artist, and created leading parts in Massenet's "Le Cid" and "Hérodiade."

#### George Alfred Gibson

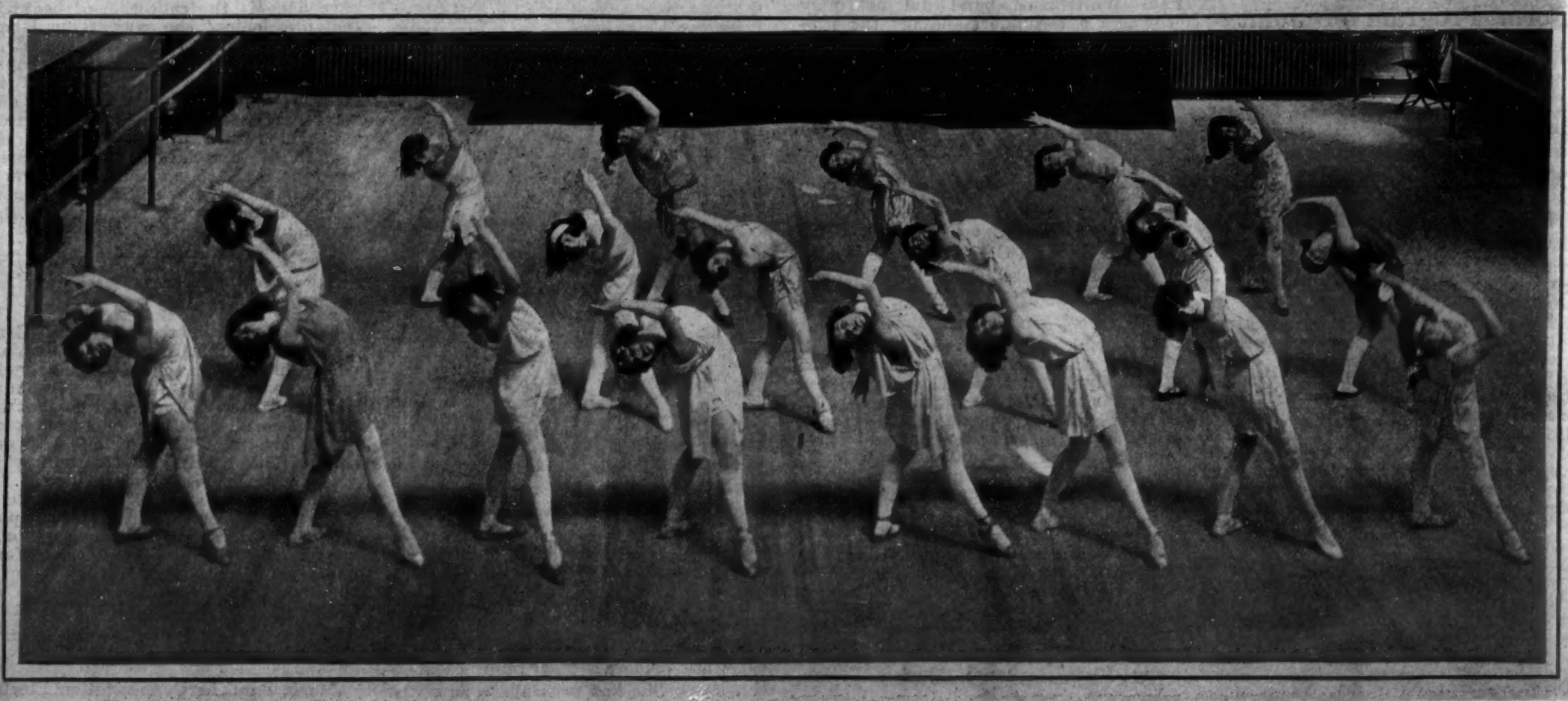
MENTONE, FRANCE, July 8.—George Alfred Gibson, English violinist, conductor and teacher, died here recently. Born in Nottingham in 1849, he studied violin with Henry Farmer, played in public from the age of eleven, and later settled in London, where he was engaged as first violinist at the Drury Lane Opera in 1870. The following year he became a member of the Royal Opera Orchestra at Covent Garden. He was the principal viola player in Svendsen's Octet, and succeeded Ludwig Strauss as conductor of the Queen's Private Band in 1893. Mr. Gibson was for many years associated with the popular concerts at St. James' Hall, and with Joachim, Ries and Piatti formed the string quartet that played there. He was for a number of years professor of violin at the Royal Academy, and taught viola at the Guildhall School, retiring from these posts only recently.

#### Hayden H. Whitney

SYRACUSE, N. Y., July 12.—Hayden H. Whitney, pianist and composer, died at the Good Shepherd Hospital here recently at the age of twenty-nine years, after an illness of two years. He was the composer of numerous songs, and as pianist had been active during several years as accompanist for Homer Rodeheaver, baritone and evangelist. He had also been associated with other leaders in religious work.



# New Ballet School Rapidly Develops at Rochester



Girl Pupils of Eastman Theater Classes at Work in the New Five-Story Dancing and Scenic Studio Connected with the Eastman Theater, Rochester, N. Y.

**A** MARKED stimulus to ballet dancing has been given by motion picture theaters in America, several of which have their own ballet schools. Theatrical men have discovered that these schools can be made self-supporting while proving a source of supply for divertissements.

Most large cities offer a fine field for ballet training. Many young women wish to study dancing with a view to

professional careers and others take a course as part of their cultural development—to gain grace and symmetry of carriage.

A leader in ballet development is the Eastman Theater, Rochester, N. Y., which has completed the construction of a five-story ballet and scenic studio, connected with the theater by an overhead bridge. The Eastman Ballet School was started a year ago with six girls. Now more than eighty are enrolled, in-

cluding members in junior and senior classes. The minimum age for enrollment is seven.

At frequent intervals the most proficient of these pupils are allowed to appear on the Eastman Theater stage. Not only does this give them valuable stage experience, but also brings a financial return, as performers from the ballet class are paid for their work. A week's engagement in the theater almost pays the tuition for the entire ballet course.

The Eastman Theater Ballet is under the direction of Enid Knapp Botsford, winner of a Pavlova scholarship and formerly with the Helen Moller dancers.

The new Eastman ballet studio has a large sky-lighted room on the top floor for ensemble work and a smaller room for individual instruction. There are thirty-two dressing tables for girls and eight for men. The new studio also houses the scenic and costume departments.

## Hollywood Bowl Resounds to Strains of Symphonic Music at Series' Opening

**L**OS ANGELES, July 15.—(Airmail)—More than 14,000 persons attended the inaugural symphony concert under Alfred Hertz when the third annual open-air concert season in the Hollywood Bowl was opened. Mr. Hertz who has come here for the second time from San Francisco to lead symphonic music in the natural amphitheater, the home of people's concerts, was welcomed demonstratively.

The orchestra had been increased to 100 players, most of them members of the Los Angeles Philharmonic. The program included Tchaikovsky's Fourth Symphony, "Le Deluge" by Saint-Saëns (the solo finely played by Sylvain Noack, concertmaster), Liszt's "Liebestraum" No. 3, and Wagner's "Rienzi" Overture. These numbers were stirringly played, director and orchestra being in excellent accord.

For the first time in the musical history of this city Mayor George E. Cryer, appeared on a concert platform, welcoming the enterprise as a great community movement. He paid tribute to Mrs. J. J. Carter and her principal aide, F. W. Blanchard, past president of the Bowl Concert Association, of which Mrs. Carter now is the head. V. H. Kaltenborn of the Brooklyn *Daily Eagle*, one of the guests of honor, spoke along like lines.

William Edson Strobebridge, manager of the Bowl concerts announced that a series of children's concerts would be given free of charge. Local transportation companies will donate rides to crippled children and those of orphan asylums. Paolo Gallico, composer and pianist, and Alice Gentle, dramatic soprano, will be the first principal soloists. Arthur Alexander, former leader of the Rochester Symphony will be the first guest conductor. Ernest Bloch also will appear as guest conductor of his own works.

Much of the success of the series is due to the tireless work of Mrs. Carter, who for three years has served to make the Bowl orchestral series for the people a reality. This year she again gave her services valiantly, so that despite a certain business depression, the concerts could be given.

Season ticket books of forty coupons, usable at any time in any quantity, were again sold for \$10, or at twenty-five cents per admission. Single tickets sell at fifty cents, reserved loge seats at \$1. Again the season has been financed through popular subscription of ticket books and without recourse to a subsidy or guaranty fund. Everything points to a repetition of the financial successes of the first two seasons although expenses have grown, through higher musicians' salaries and other costs.

## OSCAR SAENGER PRESENTS ALL-WAGNERIAN PROGRAM

Summer School in Chicago Scene of Artistic Concerts in Which Fine Singers are Heard

**CHICAGO, July 15.**—An all-Wagnerian program of unusual interest was presented by Oscar Saenger recently, the success of the concert being assured by the cooperation of several well known artists who are studying with Mr. Saenger Summer School.

The opening number, "Dich Teure Halle" from "Tannhäuser" was sung by Lucie Westen of the Chicago Civic Opera Co., who was in excellent voice. Miss Westen also sang effectively as *Eva* in the Quintet from "Meistersinger." Her voice suits this music very well, and the entire quintet was delightfully sung John Sanders being the *Walther*, Dr. H. H. Young the *David* and Marie Simmelink the *Maddalena*. Mr. Sanders disclosed a vibrant tenor voice, with ringing high tones. The duet between *Daland* and the *Dutchman* from the first act of the "Flying Dutchman" was excellently given by George Walker and Franz Dirzuweit. Mr. Walker has sung leading bass rôles in opera in Germany and is a sterling artist. He is a guest teacher

at a summer school in Madison, Wis. Mr. Dirzuweit possesses a strong dramatic baritone and has the necessary qualifications to Wagnerian rôles.

The third number comprised "Träume" and "Schmerzen," charmingly sung by Birdie Hilb of St. Louis. Miss Hilb displayed rare finesse and charm. The scene between *Erda* and *Wotan* from "Rheingold" was effectively sung by Viola Ellis and Mr. Dirzuweit, who also gave the duet of *Ortrud* and *Telramund* from "Lohengrin." Miss Ellis, who has an attractive stage presence, sang with dramatic feeling. Her voice is one of much warmth. *Wotan's Farewell* from "Walküre" was well sung by Mr. Dirzuweit, and *Elsa's Dream* from "Lohengrin," brought out the lovely fresh soprano of Helen Fletcher Riddell, one of the scholarship winners of this summer's master class. The Prayer and Quintet from "Lohengrin," displaying again Mr. Walker's fine voice and artistry, also gave opportunity to a young tenor, Ernest Stimson, a scholarship winner, who has a splendid voice and is a musicianly singer. Miss Riddell, Miss Ellis and Mr. Dirzuweit were others heard in the Quintet.

Martha Falk-Meyer and Mrs. Dirzuweit were accompanists.

Mr. Saenger conducted the concert.

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